SUMMER HOMES
and their Furnishings

MAY 7 1913

VOGUE

ENGLISH SUPPLEMENT
in this Number

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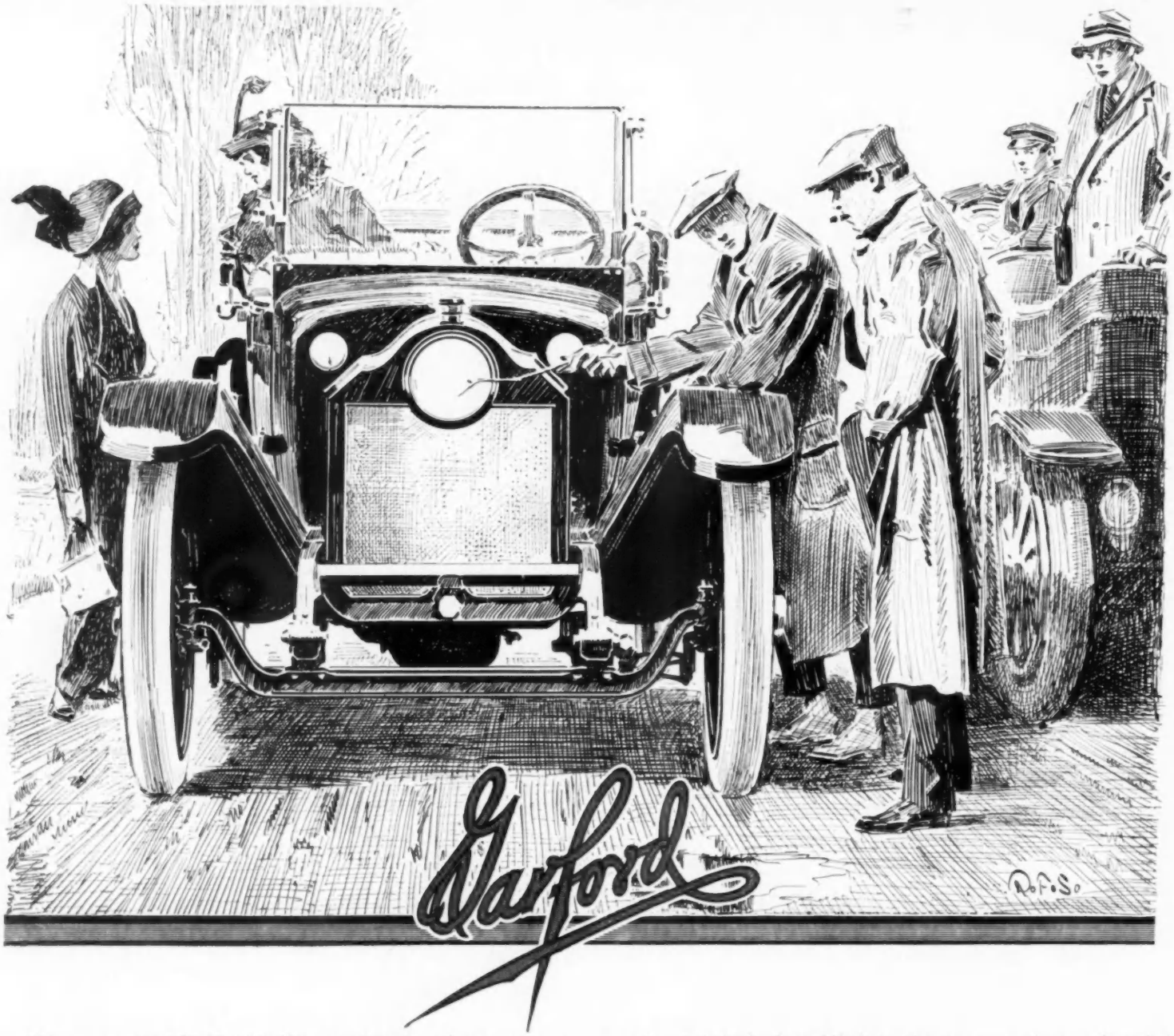
THE VOGUE COMPANY. CONDÉ NAST, *President.*

PRICE 25 CTS.



The new Garford "Six" was designed contrary to the usual custom. Instead of utilizing, redesigning or substituting any old parts, this car is new in its entire construction.

From the smallest steel bolt to the handsome, graceful and noiseless one-piece-all-steel body, it is a distinct 1913 creation.

In it are embodied more new and practical six-cylinder improvements and conveniences than in any other "Six" built.

As one illustration, your attention is directed to the single, parabolic electric headlight, sunk flush with the radiator. This new method of lighting eliminates the rattling, cumbersome and unsightly headlights that were always in the way. It gives the car a much cleaner and much more finished appearance.

And this is but one of the many exclusive Garford features.

A Garford owner recently wrote: "It strikes me that in the new Garford 'Six' you started your improvements from where all the others left off."

So, if you are in the market for a "Six," we believe we can offer you even more for $2750 than most other manufacturers can for double that price.

Literature on request.

Electric Starter, which never fails to start instantly—winter or summer
All lights are electric

Big, single electric parabolic headlight, sunk flush with the radiator
Electric horn

One piece, all steel body, steel Pullman car construction—no joints, no rivets, no wood
Speedometer driven from the transmission

60 horsepower, long-stroke motor—$3\frac{3}{4}$ in. by 6 in.
Wheel Base, 128 inches
Tires, $36 \times 4\frac{1}{2}$
Demountable Rims

Center Control
Left Hand Drive
Three Speed Transmission
Full Floating Rear Axle

Bosch Magneto
Warner Auto-Meter
Equipment—everything complete from tools to top

The Garford Company, Dept. 7, Elyria, Ohio

The Victor system of changeable needles gives you complete musical control

Full tone

Victrola Needle
30 cents for 200

Medium tone

Victor Needle
5 cents per 100
50 cents per 1000

Soft tone

Victor Half-tone Needle
5 cents per 100
50 cents per 1000

Subdued tone

Victor Fibre Needle
50 cents per 100
(can be repointed
and used eight times)

The Victor system of changeable needles adapts the different selections to the requirements of different rooms, and to meet the tastes of different people—enables *you* to hear every record just as *you* want to hear it.

"But," you say, "when Caruso sings or Mischa Elman plays doesn't the Victor record it exactly as the artist sings or plays it?"

Absolutely true to life—but there is this important difference: The Victor record is the artist just as you would hear him if you stood beside him on the stage, while what you want is to hear him as you would if seated in the audience—and the system of changeable needles enables you to sit in the first row or the last row or any place between, and to change your seat for each individual selection to hear it to the best advantage.

The Victor system of changeable needles and the tone-modifying doors of the Victrola give you perfect control over the music, and enable you to bring out the full beauties of each individual record.

The **Victrola Needle** produces the full tone as originally sung or played—particularly suited for large rooms and halls, and for dancing.

The **Victor Needle** brings out a volume of tone about equal to what you would hear in the first few rows of an opera house or theatre.

The **Victor Half-tone Needle** reduces the volume of tone and gives you the effect of sitting in the middle of an opera house or theatre.

The **Victor Fibre Needle** produces a rich, subdued tone, that takes you still further back -- a tone that will delight the discriminating music-lover.

The principle of the changeable needle is the only correct one to insure perfect results, and the reproducing qualities of Victor Needles are absolutely right.

Any Victor dealer will gladly play any music you wish to hear and demonstrate the value of the changeable needle.

Victor Talking Machine Co., Camden, N. J., U. S. A.
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New Victor Records are on sale at all dealers on the 28th of each month

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FOR MISSES AND GIRLS

1718—BULGARIAN MIDDY BLOUSE of white drill; collar, cuffs and tie of plain red, navy, cadet or white drill; 10 to 20 years..... **1.45**

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1720A—Same model of all tan khaki..... **1.50**

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1724—SEPARATE BLOUSE of white drill, box plaited from yoke, collar and cuffs of navy, cadet, red or white drill, with white braid, detachable shield; 8 to 20 years..... **1.95**

1726—SEPARATE BLOUSE of white English drill, collar and cuffs of navy, cadet, red or white drill, white braid, detachable shield; 6 to 20 years..... **1.25**

1726A—Same model of all khaki..... **1.25**

1726B—SKIRT of white cordeline; lengths 28 to 39 inches... **3.95**

1728—JUNIORS' AND GIRLS' MIDDY SUITS of white English drill; collar and cuffs of navy, cadet, red or white drill, white braid, silk tie; junior sizes, 15 to 17 years, with separate new model skirt; girls' sizes, 8 to 14 years, with plaited skirt on waist..... **3.95**

1728A—Same model of khaki or cadet blue drill..... **3.95**

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Number Ten—Embroidered French and hand-embroidered blouse of sheer batiste. The front and back and sleeves are heavily embroidered. 11.50

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Number Eleven—Shadow lace over blone net. Marie Antoinette ruche of blonc net and crystal buttons. This waist has an inner band trimming between net and lace of various colored chiffons with tie and sleeve bows to match. 6.50

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Number Twelve—Blouse of plaited white chiffon cloth over flesh-colored chiffon. Vestee, collar and cuffs of fine batiste embroidery trimmed with crystal buttons. 15.00

Number Fourteen—A "Boutell" blouse of unique design, developed in chiffon, is plaited front and back. Panel in the front edged with Valenciennes lace. A pointed collar of batiste embroidery is finished in front with velvet ribbon bow. 10.50

Number Fourteen

Number Fifteen

Number Fifteen—Blouse of chiffon over Dresden lining with contrasting fichu and cuff trimmings to match. Vestee of fine tucked net. Black ribbon velvet bow and jet buttons. 5.50

Number Sixteen—Blouse of heavy quality washable crepe de chine. Fine pin tucks at the front and in the back; vest of tucked net with jewel buttons. Collar and cuff trimming of embroidered batiste effectively finished with ruffled net. 8.50

Number Sixteen

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This model is developed in dotted net with wide flounce and waist of heavy embroidered net. Chiffon yoke with tucked insertion of net. New girdle and sash of satin ribbon. The skirt is slashed at the side, and has an insertion of accordion plaited dotted net.
32.50

"Bontell" model of accordion plaited chiffon over fine net. The yoke, sleeves and flounce are of fine shadow lace. Girdle and top of lace; flounce finished with satin ribbon and bows.
39.50

This gown is developed in embroidered batiste, and is made over net. Has chiffon accordion plaited flounce, finished at the top with wide satin ribbon. Yoke of net with band of dainty Venetian lace at the neck. Vestee of accordion plaited chiffon; crushed girdle of satin ribbon and rosebuds.
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Prof. Müensterberg
explains

Beulah Miller, mind reader

The newspapers of the country have heralded the marvelous mystic powers of this ten-year old child who has set the scientific world agog. She will name a card you take from a pack; she will give you the date of any coin you have in your hand; she will tell you the particular word in a book at which you are looking. At school she can read words written on the blackboard with her back turned to it. Sworn affidavits report still more surprising feats. Prof. Hugo Müensterberg, of Harvard College, who exposed Madame Palladino in the METROPOLITAN, explains the wonderful powers of this little girl in the May METROPOLITAN. ***His new article is not an expose.*** Prof. Müensterberg is the only scientist who has examined this child prodigy. Since making his experiments, he has been deluged with appeals for his opinion. He gives it now for the first time, and exclusively

In the May

METROPOLITAN

"The Livest Magazine in America"

All News-stands 15 Cents

If you send your subscription now for one year at the regular subscription price, $1.50, you will receive without charge, Morris Hillquit's latest book, "Socialism Summed Up," bound in cloth and illustrated by W. J. Enright. The book regularly sells for one dollar. You will get it free if you act at once. This coupon must be attached to your letter.

John Kenneth Turner's

Story of Mexico

You read in the newspapers a few weeks ago of John Kenneth Turner, newspaper man, who eeled his way into a secret conference of the war lords of Mexico, was detected, seized and thrown into prison. The incident illustrates Mr. Turner's method of getting first-hand information. Mr. Turner has just been liberated from the Mexican Government Prison. We got his story. In

"What Is the Matter with Mexico?"

Turner explains the continued state of revolution over the border line. He shows why the Madero Government failed. He throws new light on the Huerta administration and deals pointedly with the question of intervention. He says: "It's on the cards that the Northern part of Mexico will secede. If this happens, annexation of this section to the United States will be unavoidable." This is the most illuminating, the most interesting and the most authentic story of Mexico that has yet been published. Don't miss it.

In the May

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"The Livest Magazine in America"

All News-stands 15 Cents

45 cents worth of magazines for a quarter

Tear off this Coupon, sign your name and address in the margin, enclose with a quarter and mail to the Metropolitan, 432 Fourth Ave., New York. You will receive the Metropolitan for three months, beginning May.

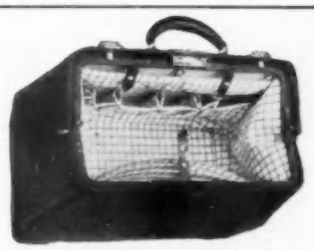
Seems almost black magic

Whisk!

If a wishing cap moved your clothes closet from town to town you wouldn't need a "Likly" Wardrobe Trunk.

But clothes closets have a habit of staying at home. And a "Likly" Wardrobe Trunk makes wishing unnecessary.

It is remarkably trim and compact. You *hang* clothes in. They stay *flat*, no matter how roughly the trunk is slammed about. Inspect one of these trunks at your dealer's and you'll realize what a marked improvement it is over the plain box type of trunk that makes clothes so crumpled at the journey's end.



(No. 955 Country Club Bag.)

A wag called this bag "the Tight Wad's favorite" because it gives so much for the money.

It is made of fine imported pigskin, embossed with a walrus grain. Lined with serge. Look at the moisture-proof pockets for toilet articles. The other side has three handy folio pockets. This bag is guaranteed for five years. Price $15.00.

(No. 440 Gladstone Bag.)

There are two sides to this "Likly" Gladstone Bag. You pack or unpack either one without disturbing the other. Notice the three useful pockets.

This handsome bag is heavily reinforced throughout. Comes in five leathers. Lining of either linen or leather. Guaranteed for five years. Have your dealer show you one. Prices $23.50 to $37.50.

(No. 52 Wardrobe Trunk.)

You needn't fear burly hands that toss this "Likly" Steamer Wardrobe into tug boats, motor trucks, ocean liners and jinrikishas. It's a lusty traveller.

Its wardrobe system keeps wrinkles out of six or seven suits or gowns. Hangers for men, women or the two types combined. Price $35.00. (Add $3 to this price west of the Mississippi.) This is one of our forty steamer trunk designs. All are described in our catalog.

(No. 460 General Purpose Trunk.)

Covered all over with fire-and-water proof fibre, this "Likly" Trunk defies the most violent travelling.

Notice the upper corner caps. They are of special "Likly" design and bridge over the whole corner. All metal protecting parts are of cold rolled steel, heavily brass plated. This trunk comes in five sizes. Details in our catalog. Prices $18.00 to $22.00. (Add $3 to these prices west of the Mississippi.)

(No. 645 Wardrobe Trunk.)

This wrinkle-forbidding "Likly" Wardrobe is called "The Hercules." In many respects it is even stronger than the heavy-fisted old Greek ever dared to be.

The foundation box is basswood. It is covered and lined with vulcanized hard fibre. Then it is bound on the edges with extra-heavy fibre. The metal protecting parts are of enameled cold rolled steel of unusually stout design. All trimmings are riveted on by hand.

See one of these trunks at your dealer's. And send for our catalog, which describes over 100 other "Likly" Wardrobes—the widest range of wardrobe trunks in the world. Prices $62.50—$65.00. (Add $5.00 to these prices west of the Mississippi.)

(No. 600 Oxford Bag.)

This bag is made of imported English oxhide. It is tough, yet light. We sew it over a feather-weight frame and line the bag with leather. It has three folio pockets, two short pockets, and a five-year guarantee. Prices $20.00 to $23.00.

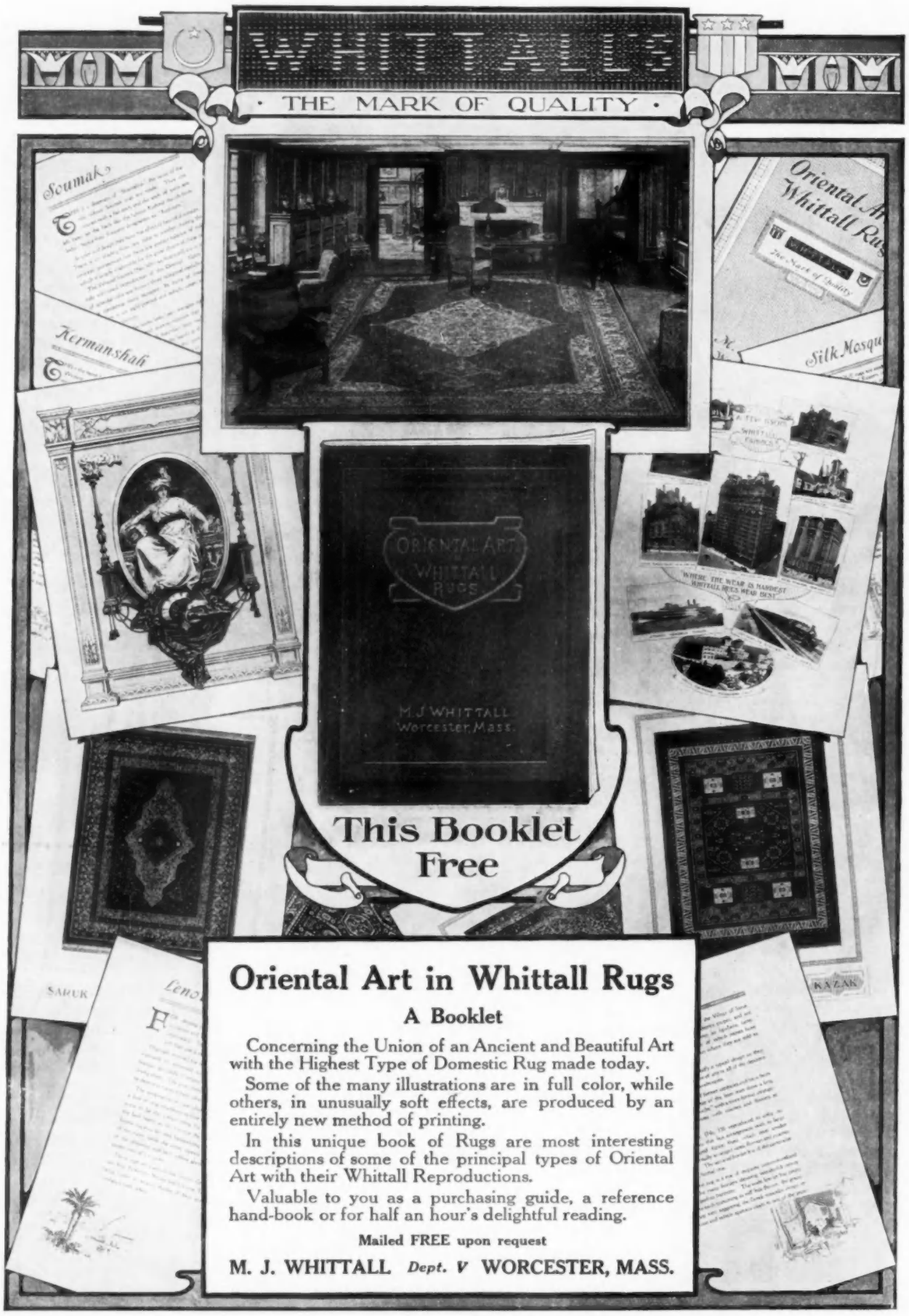
This is one of the fine collection of Oxford Bags shown in our catalog.

If you've any travel in mind, you ought to send for one of our 128-page catalogs. It describes in detail the most varied line of luggage made to-day. And we'll tell you where to see "Likly" Luggage in your town.

HENRY LIKLY & CO.
Rochester, N. Y.

"LIKLY" LUGGAGE

Asks no favors of the baggage man



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Concerning the Union of an Ancient and Beautiful Art with the Highest Type of Domestic Rug made today.

Some of the many illustrations are in full color, while others, in unusually soft effects, are produced by an entirely new method of printing.

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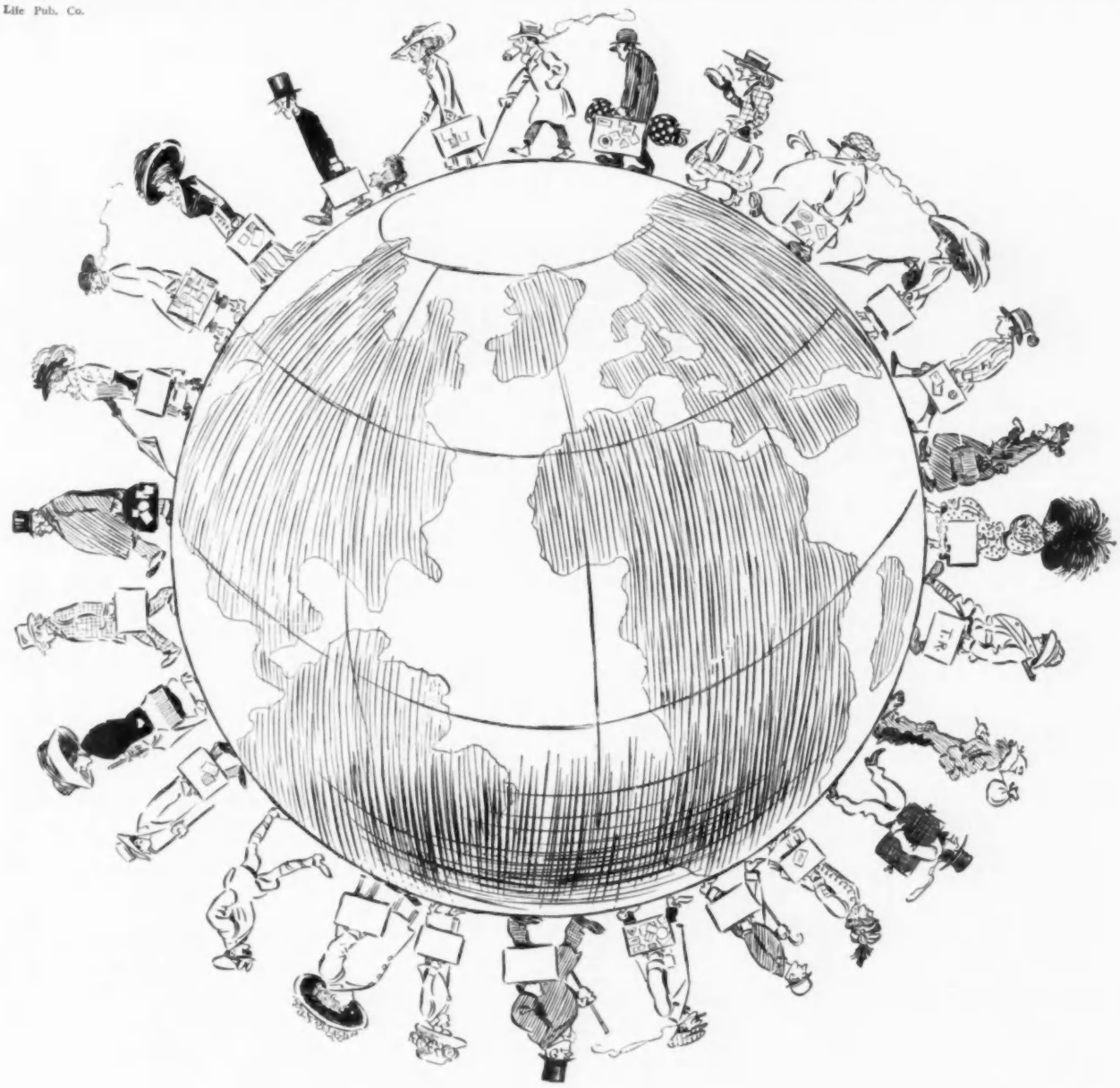

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Three buildings in beautiful grounds. Country walks and drives. Well equipped gymnasium. Tennis. College certificate. General Courses, Music, Art, Domestic Science. Write for year book. Principals: **John MacDuffie (Harv.), Mrs. John MacDuffie (Radcl)**

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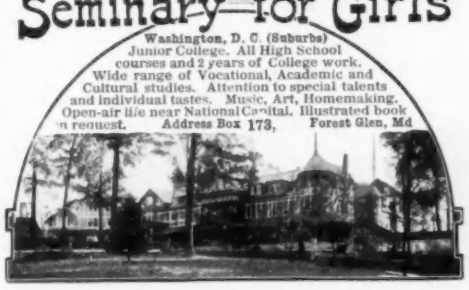

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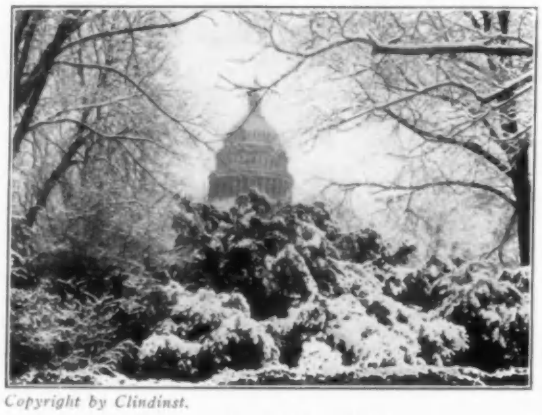

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A Glimpse of the Capitol in Winter

One of the School Dormitories.

A Student at Home in Her Room

LOCATION OF THE SCHOOL

THE school is grouped in five buildings—the Main, or Administrative Building—the Science Hall—Senior Hall—Junior Hall—and a "Model House"—located at the corner of Connecticut Avenue and M Street, N. W., only a few blocks from the White House and in the immediate vicinity of the exclusive residential district of our national capital.

ITS AIMS AND IDEALS

THE school's ideals of womanhood are borrowed from Colonial traditions—the woman of the type of Martha Washington and Dolly Madison. Continually it strives to impress upon its students the fact, demonstrated so often, that the woman best fitted to play a leading part in all walks of life is she who thoroughly understands the management of her own household.

The culture, development and advantages of this institution are only realized fully by those who know its inner workings intimately, or by those who are listed among its graduates. Continuing its present policy it bids fair to maintain its leading place and prestige in educational circles. The art of Domestic Science is rapidly advancing, and every new idea that has proved its value is immediately adopted by the instructors and taught to the students of this school.

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Mary Arline Zurhorst, M. A. C.
Principal

NATIONAL
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DOMESTIC
ARTS AND
SCIENCE

Washington, D. C.

A Corner of the Model Kitchen

A Day with a Detroit Electric

EIGHT o'clock saw the *Master* of the *House* step briskly down the steps, and Mary, his young daughter, was with him. The Detroit Electric was standing at the curb—delivered there each morning by the garage people.

With windows down and fresh air blowing, the spin from house to office, at a 25-mile pace, was an invigorating start for a busy day. Mary drove the car back alone.

Next came milady at ten o'clock. She, too, had a busy day before her. The car was waiting, handsome, elegant, a fit equipage for milady in her modish gown.

Followed then a quick run down town and a visit to many shops. The streets were crowded with traffic; but milady drove easily and confidently amid the throng of vehicles, stopping, starting, creeping along, or speeding through an opening with safety and assurance.

Luncheon at the Club—three miles from the shopping district—stopping enroute to pick up three friends. Meeting a fourth by chance, milady found room for her without crowding or crushing the dainty luncheon gowns.

The luncheon over—a brisk run out the boulevard—a rubber of bridge—then home again, stopping down town to pick up the master at the office.

Plenty of time for a leisurely dinner toilet. Then the master and milady in evening attire were off to dine with friends. A spring shower wasn't even an annoyance. For in the Detroit Electric they were snug and dry as in their own drawing-room.

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VA143

VB143

VC143

VD143

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MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N.Y. nr. 42d. Tel. 2414 Murray Hill. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

Chelsea Sq. Bureau of Information Ag'cy. 156 5th Ave., N. Y. Investigated service. Professional, commercial, domestic help. M. C. Nelson. Telephone 4428 Gramercy

HELEN B. ANDERSON, A. B., 17 W. 37th St., N. Y. Tel. 48 Greeley. Secretaries, housekeepers, governesses, nurses, superior domestic servants recommended to families and institutions.

(*Continued on page 16*)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 15)

Entertainment, etc.

Character Parties. Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 128 Madison Avenue, New York.

Entertainers and **Musicians** furnished for all occasions. CHILDREN'S PARTIES a specialty. Trained dogs, Magicians, Moving Pictures. Est. 1879. Gottschalk & Alpuente, 347 5th Ave., N.Y.

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Any period made to measure. To rent or for sale. New ideas for fancy dress balls. Broadway Costuming Co., 159 W. 48th St., N. Y.

TEXTOR
Costumes for PRIVATE INDIVIDUALS A SPECIALTY for ball masque, amateur theatricals. 164 West 48th St., N. Y. Tel. Bryant 4355.

ORANGE
Costumes for Fancy dress functions, any character or period—to measure or ready-to-wear. West 39th St., adjoining Casino Theater, N. Y.

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Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
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Imported and to order gowns, blouses and lingerie. Also stock sizes.
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Made from your own material.
Unusual remodeling. Reasonable prices.
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MISS CAREY, 691 W. 144th St., between B'way & Riverside Drive, New York. Brides' and bridesmaids' gowns. Charmeuse & velvet dresses.

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Gowns and Fancy Tailoring.
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Attractive Styles and Prices.
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GRADUATION FROCKS.

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TAILORED UNDERWEAR.
Negligees, lingerie and children's outfits.
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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 16)

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Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

SAMPLE SHOES AND SLIPPERS
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New Spring and Summer Catalogue now ready. L. M. Hirsch, 404-406 Sixth Ave., New York.

Shopping Commis'ns—Cont.

New York

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Mandarin coats, bags, embr. silk kimonos, dainty combing jackets, beautiful silk shawls, etc. Send for booklet. Bertha Tanzer, 9 W. 20th St., N.Y.

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DODGE PURCHASING AGENCY
Will buy anything for you or your home, saving you at least 10%. Best References. 373 Fifth Avenue, New York.

DECORATING & GENERAL SHOPPING
Submit plans for interior decorations and furnishings. Wearing apparel purchased. Mrs. W. H. Turner, 146 E. 36th St., N. Y. Tel. 5622 Mad.

Summer Advertising

FOUR important Summer numbers of Vogue are now in preparation. The first available is the June 15th Vogue, devoted largely to travel in Europe and in this country. To ensure the publication of your message, let us have it not later than Tuesday, May 13th.

Then will follow the Outing Fashions Number, the Vacation Number and the Outdoor Life Number, dated respectively July 1st and 15th and August 1st. Your advertisement for these numbers should reach us one month and three days in advance of their dates of publication.

SHOPPERS' AND BUYERS' GUIDE SERVICE
VOGUE 443 Fourth Avenue New York

Shopping Commissions

New York

Mrs. H. Goodale Abernethy. Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Reunequin, Paris.

MRS. E. F. BASSETT will assist you in choosing your Spring costumes and guarantee quick service. Eight years' experience. 145 W. 105th St., N. Y. Tel. Riverside 4452.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON, Registered - experienced. Shops for and with customers. No charge. Personal attention given your order. Circular Tel. 1866 Bryant, 227 West 45th St., N. Y.

HELEN CURTIS,
96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
Shops for and with customers without charge. Rush mourning orders and rugs a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. Murray Hill 2155. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

Shopping Commis'ns—Cont.

New York

JANET PORTER
Shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 253 W. 93rd St., N. Y. Tel. Riverside 6177.

MRS. E. MALCOLM is particularly qualified to accompany discriminating women who wish the best that New York affords. No charge. 163 West 86th St., N. Y. Tel 2051 River.

Shopping Commissions

Cities Other than New York

LOUISVILLE SHOPPING.
Samples. Estimates for simple or elaborate gowns made to order. References in 20 states. Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

DETROIT SHOPPING For or with patrons. References as to efficiency, promptness and integrity. Write for Booklet. Whittemore & Fuller, 601 Penobscot Bldg., Detroit, Mich.

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatel, Paris.

Social Stationery

COSMUS & WASHBURN
always show the latest and most approved forms in social and wedding stationery. 546 Fifth Avenue, corner 45th Street, New York.

Engraved Wedding Invitations, Visiting Cards, Monogram Stationery. Correct styles, expert workmanship. Best stock. Write for samples, prices. Holmes Mfg. Co., 161 W. Harrison St., Chicago.

Specialty Shops

OUR PARIS CORRESPONDENT
Writes us—At the opening meet at Long Champs, where the style is set for Spring and Summer, the following Nosegays marked the smart women:

THE BOHEMIAN COBWEB FLOWERS
Of yellow with its tiny buds and spiked leaves and the translucent blue immortal. $1.00 x paid. Austro-Hungarian Co., 4 W. 33rd St., New York.

THE DAINTY COWSLIP NOSEGAY
shading from black and white, paprica red to translucent blue with its pretty foliage. (Note)—this is the latest Paquin shade, $1.25, x pd.

THE REAL CHINTZ NOSEGAY
With its touch of peculiar blue. The daisies with petite roses & forget-me-nots, $1.00 x paid. Austro-Hungarian Co., 4 W. 33rd St., New York.

A MIXED NOSEGAY OF FAIRY ROSES, $1
Translucent blue bottom flowers, forget-me-nots, daisies, mignonette and the noddy buttercup. Austro-Hungarian Co., 4 W. 33rd St., New York.

BEWITCHING AUSTRIAN FIELD ROSES
in all their beautiful variety of Bohemian blends, which can be worn with any color costume, are extremely soft and fashionable. $1.00 x pd.

THOSE PETITE CRABAPPLES $1.00 X Pd
Of cochet pink, surrounded by heliotrope and cute Jun.: leaves, are most fetching. Austro-Hungarian Co., 4 W. 33rd St., New York.

THE APPLE BLOSSOM NOSEGAY $1.25
Is ever remindful of Spring—sweet and dainty. The darker pink outside distingue and chic. Austro-Hungarian Co., 4 W. 33rd St., New York.

THE NEW PERFUME IS READY
GLEBEA'S INSPIRATION,
crushed from the flowers themselves.
NEW YORK WOMEN MARVEL AT IT.

GLEBEA'S INSPIRATION
Bouquet du Matin (daybreak) $1.50 x paid.
Bouquet se Coucher (sunset) $1.50 x paid.
Austro-Hungarian Co., 4 W. 33rd St., New York.

GLEBEA'S INSPIRATION (Continued)
Inspiration Violet—Lily of the Valley $1.50 each.
Carnation Gorgeous—Royal Rose.....$1.50 each.
Austro-Hungarian Co., 4 W. 33rd St., New York.

WHEN WALKING IN YOUR GARDEN
HOW OFTEN HAS YOUR GOWN BRUSHED AGAINST YOUR FAVORITE FLOWER?
Its soft deliciousness instantly embraces you.

SO REAL AND DELICATE TOO
IS GLEBEA'S INSPIRATION
you look for the vase of flowers.
Austro-Hungarian Co., 4 W. 33rd St., New York.

WE NEGLECTED TO SAY
The Parisienne woman selects her nosegays with the same care she chooses her hat. You should be just as particular.

SPECIALTY AND GIFT SHOPS
BE OUR REPRESENTATIVE.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 W. 33rd St., New York.

JANE GRAY CO. Specialties in Infants' toilet articles, never lost safety pins, baby biographies. Mica front veils. Ladies' traveling outfits. 2 E. 23rd St., Bartholdi Bldg., N. Y.

FROM EVERYWHERE quaint imported peasant things. Hand decorated Brittany plate 6¾ in. in diam. mailed postpaid 75c. "Studio Shop for Things Beautiful." 96 5th Ave., N. Y.

THE GREEN DRAGON SHOP of Useful, quaint gifts; Butterfly Tea Holders, Baskets, Jewelry, Lamp and Candle Shades for summer. 24 East 28th Street, N. Y., Tel. 10278 Madison.

SPECIALTIES IN ALL CRAFTS, quaint, beguiling, beautiful, for people of good taste. Gifts large and small. Noank Studio Shop, 45 East 59th Street, New York.

POILLON POTTERY Electroliers and lamps with shades to match for country houses & bungalows. Order work in colored wares a specialty. Agt. Mary G. Phillips, 19 W. 46th St., N. Y. C.

"TENTATION" (temptation). A new and languorous perfume of the Orient. Souvenir sample 10c. Parfumerie Riviera, 11 E. 30th St., N. Y. (The only Parfum Shop in America.)

SMALL SHOPS. Send for circular of foreign novelties—exclusive things—bought by our buyer in unfrequented places abroad. Charles Hall, No. 10, Springfield, Mass.

TREASURES AND GIFTS. Chinese Mandarian combination paper-cutter and book-mark carved from fine ivory sent for 75c. The Far East Shop, 148 Cutler Bldg., Rochester, N. Y.

(Continued on page 18)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 17)

Specialty Shops—Cont.

PAINTING ON SILKS, chiffons, crepes, etc., made easy. Beautiful effects can be attained with BAXTER transparent colors.
Our Shop, 50 East 34th St., N. Y.

After much persuasion Mr. Baxter has decided to place on the market his own colors which he has perfected after two years of research and which he is now using.

The beauty of these colors is not only the transparency but the fastness and delicacy of effect obtained without destroying the lustre or hardening the materials.

Baxter transparent colors are used with great effect on parasols, gowns, etc. Set of six colors, brushes and full instruction sent prepaid on receipt of $7.00. Our Shop, 50 E. 34th St., N. Y.

APRONS—To introduce our exquisite monograms for trousseaux, etc., we will send a dainty apron of finest materials, hand-embroidered with your initial for $2. Janon Co., 47 W. 34th St., N. Y.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

CLOSING SALE FOR SEASON
of foreign jewelry, pottery and metals at LOW PRICES. Washington Irving Tea Room & Little Studio Shop, 17th St. & Irving Place, N. Y.

"LOVE ME, LOVE MY DOG"
This is the inscription on a most interesting dog dish which will not tip over—price $2. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

THE TORII SHOP
620 South Warren St., Syracuse, N. Y.
Personally selected imports interesting to gift, art, and novelty shops. Information on request.

Studios

THE FURNESS STUDIO has opened The Furness Studio Shop at 22 East 34th St., N. Y., and is showing Portraits, Miniatures and Prints of famous Dogs, Cats and Horses.

VOICE PLACEMENT
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

MINIATURES FROM PHOTOGRAPHS
Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

Tea Rooms

THE SCOTCH TEA ROOM
Breakfast, Luncheon, Tea. Orders taken for cakes and scones. Scotch Shortbread & Oat cakes a specialty. 31 West 46th St., N. Y. Tel. Bryant 6476.

THE ROOF TREE TEA ROOM
THE QUAINTEST SPOT IN NEW YORK
for AFTERNOON TEA and LUNCHEON.
3 and 5 West Twenty-eighth Street, N. Y.

THE STUDIO
LUNCHEONS, 40c. DINNER, 50c.
Sandwiches, Cakes and Pies to Order.
Teana McLennan, 67 West 46th St., New York.

Toilet Preparations

MRS. VOUGHT, 347 Fifth Avenue, New York. Scientific Facial and Scalp Treatments. A full line of high grade toilet preparations. Shampooing. Manicuring. Tel. Murray Hill 4854.

Reduces Enlarged Pores. La Mignon Astringent Lotion whitens, refines coarse skin. Removes blackheads, and pimples, 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

DR. DYS' Sachets de Toilette
and other Complexion Specialties are purest and best in the world. Booklet sent free. V. Darsy, Dept. V, 14 W. 47th St., N. Y. Tel. Bryant 3329.

CARE OF COMPLEXION AND HAIR
My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

BICHARA PARFUMS
and COMPLEXION SPECIALTIES.
Scientific COMPLEXION TREATMENTS $2.
15 E. 35th St., N. Y. Phone, Murray Hill 6125.

"Sweet Briar"—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 35 West 36th Street, New York.

Marinello-Bush & Co. Skin, scalp, complexion specialist. Free samples & literature for home treatments. Shop treatments, facial, $1.25, scalp, $1. Bryant 3595. 25 W. 42nd St., N. Y.

IMPORTED FACE POWDER, Wonderful in texture and perfume. For gentlewomen of particular taste. $1.00 the box, prepaid.
Bertha B. Paine, 200 W. 81st St., New York.

Toilet Preparations—Cont.

JEAN WALLACE BUTLER'S FAMOUS
Buena Skin Tonic. No Toilet Table complete without it. The friend of cultured women. Prepaid $1. 422 South Hoyne Avenue, Chicago, Ill.

HELENE SWIFT'S DERMATINE
An astringent for relaxed muscles and removing wrinkles; a perfect skin tightener. Samples mailed 25c. The Norfolk, B'way & 30th St., N. Y.

RITA COMPLEXION OIL, a blending of choice vegetable extracts. Cleanses, softens and freshens the complexion. 2 oz. bot. $1.00 prepaid. R. C. O. Co., Suite 911, 225 5th Ave., N.Y.

ANTISEPTIC HAIR POWDER
Keeps the hair fluffy, requires less than other powder, 25 cts. Daintily perfumed, 40 cts. Mail, 5 cts. extra. Dr. A. M. Thorp, 69 W. 46th St., N.Y.

"AMBRE ROYAL"
Finest French Face Powder—send 10c for sample box, or visit VIOLET (Ve-o-lay) IMPORTING OFFICES, Dept. V, 71 West 35th St., N. Y.

MISS E. T. McCANN, Face Contourer and Muscle Builder. Pupil of E. M. Brandenburg. Skin food on sale at Sesame Shop, 500 Fifth Avenue, New York. Telephone connection.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St, Bangor, Me.

WILLOW CHAIRS FOR DECK USE
Not affected by weather conditions. The loose seat cushions can be taken indoors. Booklet on request.
JOSEPH P. MCHUGH & SON, 9 W. 42D ST., N. Y.

Automobile Tours in Europe. England, Wales, Brittany, Chateau Country, Alps, Riviera, Black Forest. Six tours, June and July. Booklets. Raymond & Whitcomb Co., 225 5th Ave., N. Y.

Trophies

LOVING CUPS and other Trophies in sterling silver for sporting prizes. Unusual, artistic, practical. Send for illustrated Trophy Circular. JARVIE, silversmith, 812 Exchange Ave., Chicago.

Unusual Gifts

UNUSUAL STEAMER BASKETS
Filled with fruit and surprises.
Daintily wrapped. $5, $7.50, $10 and $15.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

WILE-AWAY STEAMER BOXES
A gift for every day. Contents selected for the individual. Prices $5 up.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

FOR CHILDREN—WILE-AWAY BOXES
Ideal for birthdays, convalescence or journeys. Each one individual. Prices from $4.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

FOLDING HAT STAND. Attractively decorated, in gift-box with rhyme. Convenient for travel and home use. Price $1.00 postpaid. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

SAFE AND SANE 4th OF JULY. Unique box of appropriate and patriotic gifts for children, $5.00. Write for Booklet. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

LA BOTTEGA, 400 Madison Ave., 47th St., N.Y. Unique pieces of Italian terra cotta, china, pictures, frames, book rests, suitable for wedding gifts. Artistic framing. Agent of O. Cusumano.

SPOON-STRAW of Bohemian Glass. Different and practical souvenir for all occasions. In gift box with verse. 25c. "Studio Shop," Studios 20 and 21, 96 Fifth Avenue, New York.

THE LITTLE CRAFTS SHOP
Hartford, Conn. Importers Dutch Pewter Porringer with Nut Spoon wrapped in charming foreign paper and boxed. Post paid $2.50.

THE LAVENDER SHOP
Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c. 634 Slater Bldg., Worcester, Mass.

OUR GUILD MEMBERS
Save 20% on gifts selected from our brochure. Write for information and illustrated plates. The Forest Craft Guild, Grand Rapids, Mich.

Willow Furniture

WE RECOMMEND McHUGHWILLOW
FURNITURE for town and country houses. An interesting booklet and sketches on request.
JOSEPH P. MCHUGH & SON, 9 W. 42D ST., N. Y.

NEW YORK MAKE SINCE 1893
McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. MCHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

Sale and Exchange of Personal Belongings

"S and X"

Often you have given away a perfectly good dress or wrap because you have bought mourning apparel or because your plans have changed and you need different costumes. Why not sell these things through the "S. and X"?

Read the messages below and see what interesting things are offered by other readers. You can answer these messages, or you can insert one of your own. Here is a chance to sell or buy without publicity anything from a hat to a summer home.

How to Answer the Messages in This Number:

Put your reply in a stamped envelope with the number of the message written in the corner (for instance, 1250-A). Then enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Avenue, New York.

Enclose no money in this reply. Wait till the advertiser writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

How to Insert a Message of Your Own.

If you do not find below exactly what you are looking for, try a message of your own. The rate is $1 for 25 words or less; additional words 5c each.

Wearing Apparel

WANTED: Afternoon gown of black or taupe for young lady. Size 36-38. French plume to match. Must be best condition. No. 147B.

FOR SALE: Large bunch of black Paradise aigrettes in perfect condition. Price $12. C. O. D. with privilege of inspection. No. 960-A.

MANDRIN coat of Alice blue satin embroidered all over with heavy raised gold dragons, silk lined. Very stunning. Never been worn. Cost $40. Will sell for $20. No. 961-A.

WANTED: Paris clothes; this Spring models; designed to give increased height. Bust 35, waist 25, hips 37, height 5 feet 2 inches. No. 150-B.

HEAVILY embroidered Chinese robe. Suitable for kimona or evening wrap. Never worn. Will sell $25. No. 962-A.

FOR SALE: Black serge "Fine Form" maternity skirt. Never worn. Cost $10. Price $5. No. 963-A.

PARTY leaving for Europe wishes to dispose of some valuable antique chantilly lace at reasonable price. No. 966-A.

FOR SALE: Two evening gowns, 16 year, $5 and $7. Lavender net over-dress, size 36, $7. Overcoat, boy 16, $4. Summer hat, $3. Others 16 year or 36 inch. Very cheap. No. 967-A.

A PIECE of old rose point lace. Could be used as a robe or as wedding veil. Price $700. No. 969-A.

Miscellaneous

FOR SALE: Antique banjo clock, mahogany spinet, black lacquered tea tray. Reproductions of old bed spreads, charming on four post beds. No. 959-A.

WANTED: Ladies' side saddle for woman weighing 105 lbs. Must be late model in good condition, at bargain price. No. 148-B.

WANTED: Antique mahogany tester bed. Not very large and the price must be reasonable. No. 149-B.

BOW-KNOT, 126 diamonds and 3 large solitaires, 2¼ kr. each, value $6,000, price $4,000. 1 diamond heart, 80 diamonds, sapphire in center, value $600, will take $400. 1 diamond chain, 38 diamonds, total weight 12 krs., value $3,000, price $2,000. All the above were made by Tiffany. Can be seen by appointment. No. 964-A.

TWELVE very handsome paintings of different sizes, one of them being "Agache Monk, Asleep in Chair," by Alfred Peter, of Munich. Size 4 ft. x 4 ft. 6 in. Paid $800 for this picture, will sell all 12 of them for $1,500. A rare bargain. No. 965-A.

Miscellaneous—Continued

FOR SALE: One colony mahogany buffet, guaranteed 110 years old. Perfect condition, $90. One mahogany four-post bed. Posts 7 feet high. New, made to my order, $75. No. 968-A.

A HEART-SHAPED diamond, size 1½-1/16-1/64 karats, stone is brilliant, absolutely white and flawless. Make a beautiful engagement or lavalierre. Price $400. No. 970-A.

A GENTLEMAN'S gold hunting case calendar watch. Maker Eugene Le-Coultre. Perfect timekeeper, giving days of week and month and phases of moon. Price $150. No. 971-A.

FOR SALE: Rare antique canopy top bed, solid cherry, four poster, massive square design; refinished recently and in good condition. Price $125. No. 972-A.

Professional Services

COMPANION: Young woman of refinement desires position as companion to a lady going abroad. Highest references given. No. 265-C.

COMPANION: A young lady, undergraduate nurse, wishes position as traveling companion. No. 266-C.

YOUNG woman, university graduate, teacher of physical education, desires position for the Summer as tutor or companion to party going abroad. Can give massage. References. No. 267-C.

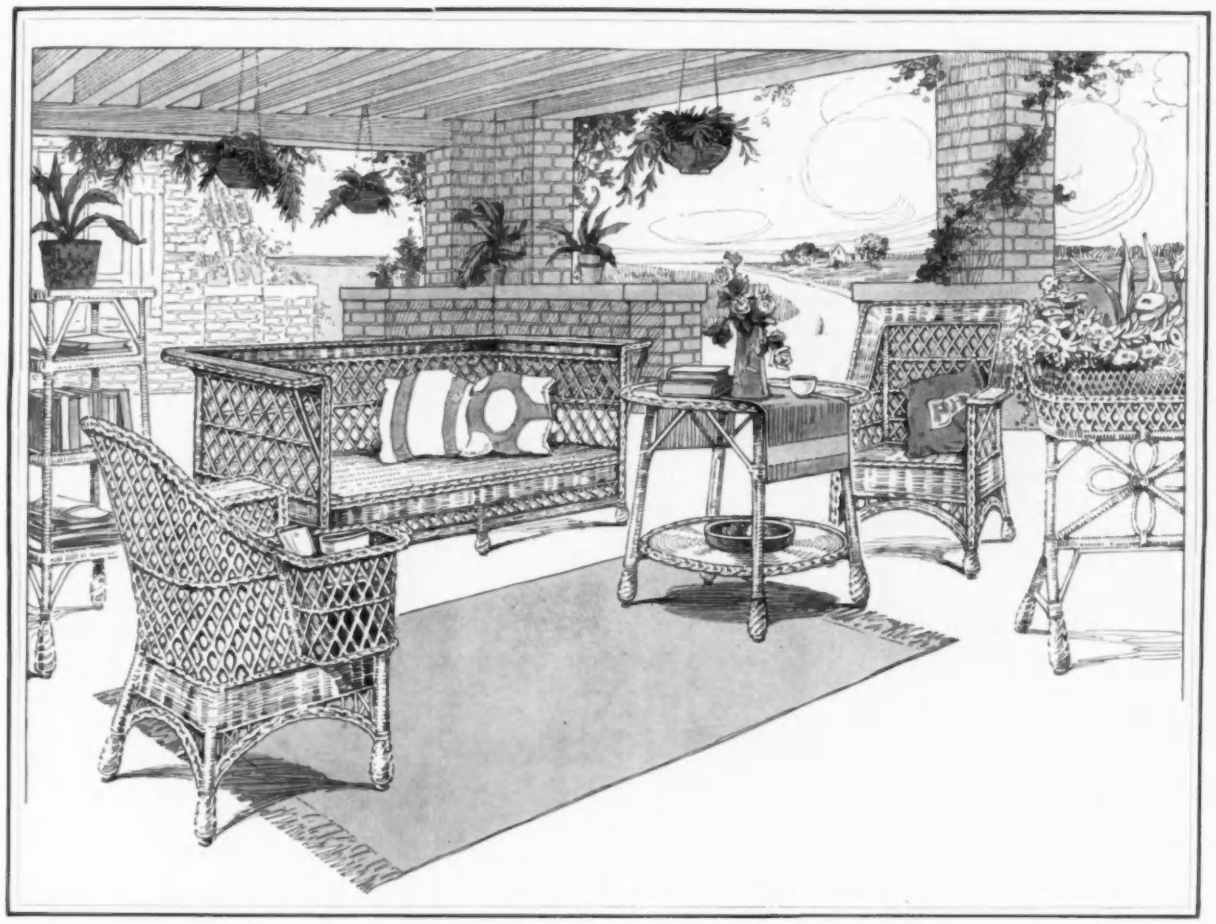
WELL educated young gentlewoman, experienced traveler, desires to chaperon four young ladies through Europe. Highest references given and expected. Fee and expenses required. No. 268-C.

YOUNG woman with pleasing personality and excellent education, has executive ability and is good traveler, desires position as companion. Would teach a child. Small salary. No. 269-C.

WANTED: A lady with artistic taste and refinement, who is interested in interior decorations and furnishings to invest capital and services in business now being conducted by young man. References given and required. No. 270-C.

WANTED by a young lady of Southern family, position for Summer months as traveling companion, or music governess to children between ages of eight and eighteen years. No. 271-C.

A LADY physician would like to travel with a patient either in America or abroad. No. 272-C.



FURNITURE *for* SUMMER HOMES

Made of Reed, Rattan, Willow and Cane, suitable for Breakfast Room, Tea Room, Sun Parlor, Den or Piazza. Included in the collection are many new designs and styles in Sofas, Arm Chairs and Rockers which may be had plain or effectively upholstered in cretonne, to conform to any decorative treatment.

Expert care has been exercised in the selection of our Summer Furniture, in order to meet the requirements of the large Country House, Seaside Residence and Club, as well as the smaller Suburban House, Cottage and Bungalow, so that beside the many costly suites and separate pieces of high artistic merit, there will also be found copies of the best designs among the inexpensive suites, purposely constructed not to take up too much space, yet comfortably proportioned and specially adapted to meet the needs of the small room.

The illustration represents a Utility Suite which may be used for Living Room, Chamber or Porch. It is made of fine quality French Willow and consists of a Settee, two Arm Chairs, Table, Fern Stand and Magazine Rack. The suite is moderately priced at $71.50. Other desirable Suites from $20.75 to $250.00

The separate pieces as illustrated are priced as follows:

SETTEE	$30.00	TABLE	$9.50	ARM CHAIR without pocket	$9.00
MAGAZINE RACK	8.00	ARM CHAIR with pockets	7.50	FERN STAND	7.50

Other Separate Pieces from $3.75 to $60.00

Inspection is also invited of their distinctive exhibit of Imported and Domestic Drapery Fabrics and Floor Coverings for Summer Furnishings, including many exclusive novelties of character at attractively low prices.

STERN BROTHERS

West Twenty-Second Street NEW YORK West Twenty-Third Street

EARLY ENGLISH DRESSER OF OAK
Reproduced by W. & J. Sloane from Antique now in the Albert and Victoria Museum, England

THE CHARM OF SLOANE FURNITURE

THE interesting historical significance, graceful designs and perfect proportions of Early English Furniture are the characteristics of these splendid styles which make them the most admirable Furnishings for the modern home, whether it be a City Residence or a Country House.

Sloane Furniture possesses all of the charm of the authentic antique pieces which we have reproduced with absolute fidelity—and the additional advantages of better craftsmanship, stronger construction and finer finish. It is built in such manner as to assure its purchaser of life-long pleasure and satisfaction in its ownership.

The extensive variety of suites and single pieces shown in our Division of Furniture permits the fullest possible expression of personal taste in making appropriate selections.

W. & J. SLOANE

Interior Decorators - Furniture Makers
Fabrics and Floor Coverings
FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

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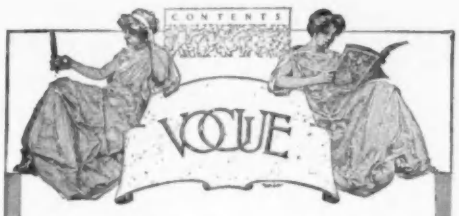

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The Next Vogue will be a "Fashion Special"

SUMMER FASHIONS NUMBER

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The cover drawing of the next Vogue is by Helen Dryden

AS THE season begins in Paris and London it is easy to observe the trend of the midsummer mode. One has but to drive in the Bois and walk on the Champs Elysées. Every designer is showing his June and July models. Paris is full of women of fashion newly returned from the Riviera. The next Vogue accordingly will present the complete wardrobe that you will need in any American or European watering-place.

While the Paris letter will take precedence in the next Vogue, we have secured from London an exceedingly outspoken protest against wearing the fashions of sport apart from all sporting associations. The rule in this respect is simple enough. It demands that men and women must justify the clothes they wear by their pursuits. If you would not err in these matters read the very informing article in the next Vogue.

The New York shops are showing their midsummer offerings, and we have chosen the best of them for illustration in the Summer Fashions Number.

For the Sportswoman

Page 138 of this Vogue tells how to prepare yourself with least trouble for all outdoor games. We can choose for you in the New York sporting goods stores the best obtainable golf clubs, and tennis racquets, and camp outfits, and fishing tackle, and canoes. We have had plenty of experience in buying these things and we are always glad to give you the benefit of it through our Shopping Department.

Then on page 139 is a very timely collection of Vogue Patterns for the sportswoman. All these patterns are correct in each detail. Wear any one of them and be properly clad for outdoor exercise of any kind.

The Prize Contest

There is news of our Prize Contest on page 131. If you have made real use of Vogue, here is your chance to tell us about it, and win a cash prize for the telling.

MRS. CLARENCE H. MACKAY

Mrs. Mackay, formerly Miss Katherine A. Duer, is not only one of the foremost hostesses in New York, but is also a leader of the suffrage campaign and other political movements

Photograph by Ira L. Hill Studio

VOGUE

VIENNA SPONSORS *a* NEW MODE *in* DECORATIVE ART

At the Wiener Werkstaette, the School and Workshop of a New Craft, One May With an Equal Facility Order a House and Its Furnishings or a Gown and Its Accessories

THE art of a nation is, we know, the expression of the culture of its people. It presupposes, therefore, a state of comparative leisure, and so develops in countries which have outgrown their youth of commercialism, and arrived at a condition of comparative national and international equilibrium. Naturally, then, it is to European countries that we look for new art movements. Germany and Austria especially have made tremendous strides during the past score of years, and never before has such industrial welfare been known in these countries. The two go hand in hand; in how far one is the cause and the other the effect it would be hard to say. At any rate, Art is good for a country financially. In many European countries the people are pulsating with new life, new ideas which clamor for expression. Art is their safety-valve, the channel for their overflow of vitality, and it is right at the foundation of the arts, in the home, that we find the most decided advancement. Here, old customs and traditions are being supplanted by art theories that more truly express the life and spirit of a modern people.

This increasing demand for individuality in house decoration has raised up a host of artists who are able really to build a home—not merely the structure, but the interior as well; in fact, the home complete. The result is the best combination of the artist's and of the owner's ideas. This it is which is so characteristic of the modern home, that when completed it is a home in perfect harmony with the owner's needs and wishes.

A PROPHET OF THE NEW ART

One of the strongest and most individual of the decorative artists of to-day is Professor Josef Hoffmann of Vienna, whose influence is keenly felt all over Europe, and especially in Vienna, Berlin, and Paris. He is the creator of the "Hoffmann Black and White," which has made such a strong impression, not only in interior-decoration circles, but also in the world of fashion. Many of the most up-to-date, hand-printed silks and linens which are popular this year can be traced directly to Professor Hoffmann and other artists engaged by the Wiener Werkstaette, the fountain-head of the new art of decoration.

The Wiener Werkstaette, of which Professor Hoffmann is the head, came into existence about ten years ago. It is an organization which stands quite alone in its achievements, for it has not only facilities for designing, but also to make all of the decorations and furnishings for the houses it is building. Every designer and craftsman connected with this organization is imbued with the ideals of Ruskin and of Morris. One of the essential principles of the school is to have the producer work under the most favorable conditions possible—plenty of light, fresh air, and cheerful surroundings.

There is no hard and fast rule that everything must be wholly hand-made; machinery is used in some of the departments, but never to the extent that it becomes the producer. It remains always a mere helper to bring forth the idea which is a part of the designer and of the craftsman. This is further emphasized by the fact that each article, be it a costly piece of jewelry, a small leather purse, or a suite of furniture, bears the monogram of the designer as well as of the maker.

A few years ago the premises of the establishment were enlarged considerably by adding a new department for the creation of

The severely plain walls not less than the gorgeous corner-seat, the austere black beading on the white furniture not less than the brilliant carpet mark this a room of the Vienna School

Though the ground color of the carpet is a deep mauve, the background of the wall-covering a light mauve, and the basis of the upholstery black, high lights of gold and other intense colors give life and gaiety

gowns and hats. This makes the Wiener Werkstaette so complete in itself that one can have a home built and furnished, the silver, linen, and glassware designed, and even one's gowns and hats created—all at the same place.

Artistic to the last minute detail is the Wiener Werkstaette. Bigness is manifested in the littlest things. Even the cord used to tie up parcels is black and white, while the wrapping-paper is covered with an allover pattern of the trade-mark of the house—a simple flower, bud, and leaf, designed with straight lines to fill a rectangular space. A number of years ago, when it was first being used, it proved so attractive to Paul Poiret that he had it copied and used for one of his dress silks. It was not until one of the directors of the Wiener Werkstaette, on a visit to Paris, saw the trade-mark of the house on a gown, and remarked its origin, that the great fashion designer became aware that it was one of the patterns of Professor Hoffmann. Immediately Poiret saw open before him a new kingdom on which he might levy tribute for his art. Since then many of the most artistic and attractive materials he has used for his gowns have been designed especially for him at this establishment.

On the cream-colored base and shade are figures in dull blues and gold

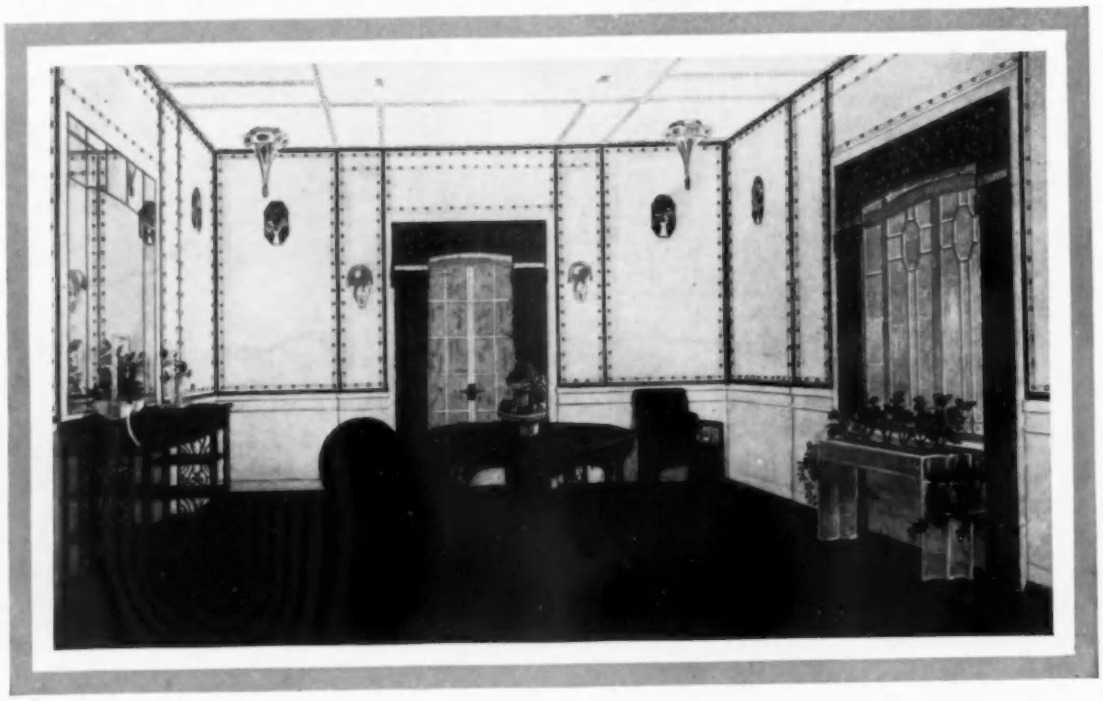
A COLONY OF "NEW ART" HOUSES

The art of this school as applied to house decoration is well displayed in the illustrations on these pages. The first picture shows a music-room designed for a country house. The highly colored linen with which much of the furniture is covered is shown against a white background, and gives a most summery effect, well carried out by the rest of the furniture. This is, for the most part, in white enamel with a small black beading as decoration. It is little touches like this black line on the white that give such character to many of the Hoffmann rooms. The ebony piano is placed against the wall, and it seems really to belong there, an arrangement far better than that of placing it out into the room, especially when the floor space is not very large. On the other side of the room are a few pieces of black furniture to balance the piano. The walls are plain and without any ornamental plaster cover or moldings—another Hoffmann characteristic. They are painted gray, and divided into panels by striking little black and white stencilings which provide appropriate spaces for the bright pictures. The ground color of the carpet is also gray with a design in blues and green, a repetition of some of the colors of the linen. The electric-light shade is unique. It is made of white silk stretched over a round frame, and is finished with black guimp. This gives a most subdued light.

Without the color one can not begin to grasp the beauty of the room illustrated at the top of this page. The walls show a very clever and unusual treatment. They are painted white with a faint, allover stencil in mauve, and they are divided into sections by a delightful pattern of bright flowers. The main colors here are light mauve and black, from which combinations one would expect a gloomy room, but the intensely colored linen gives abundant life. This upholstery material has a black ground which is more apparent in the narrow band than in the wide one, for the latter is well covered with large flowers and leaves in bright colors in which mauve, green, and red predominate. The ground of the rug is a deep mauve, with a small pattern in golden yellow. This and the black furniture give a splendid weight to the room. The piano, which we see again placed against the wall, is entirely covered with the linen; otherwise the large piece of dark furniture combined with the other black furniture would have been too heavy. The windows are hung with hand-printed linen similar to that used on the furniture.

The illustration at the bottom of the page shows a breakfast-room in a country house. The plain wood wainscoting and the walls are painted white, and divided into well-proportioned panels by black lines; each panel has a simple border of Indian red. The distinctive note in the room is the painting in the larger panels of bunches of richly colored flowers on a black ground. These give a somewhat Chinese effect. The material used for the hangings and for the chair-cushions is another attractive, hand-printed linen. It is a small, allover pattern of bright leaves and flowers on a

(*Continued on page* 130)



Many little Hoffmannisms mark this breakfast-room a unique work of the master — the white wall sectioned off by black and red borders, the old-fashioned panel decorations, the lattice plant stands, above all, the hand-blocked hangings

PARIS DIVIDED AGAINST ITSELF

The Parisienne Divides Her Interest Between the Theatres and the Horse Show, and General Interest is Divided Between These Amusements and the Chic Parisienne Herself

THE growth of Paris and the congestion of the shopping centers have caused shops to spring up in the residential sections, and the stately Avenue Champs Elysées, which corresponds to our Fifth Avenue, is now almost wholly given over to cafés and small shops. Parisians who dwell in the fashionable Champs Elysées quarter, bitterly resent the invasion of "trade," and they have made every effort to prevent the sale or leasing of property in that neighborhood for business purposes of any kind.

No such resentment was felt, however, toward the new Théâtre Champs Elysées, which, under the direction of Gabriel Astruc, has just been erected in the dignified Avenue Montaigne. Paris possesses, in this theatre, one of the finest in the world. "Anglo-Saxon comfort with French taste," was M. Astruc's motto, and the result is the essence of modernity and beauty. An opera house and a theatre are combined under one roof. Of no period architecturally, the theatre expresses the spirit of *l'art nouveau*. The exterior, pleasing as it is, scarcely prepares one for the spaciousness and beauty of the great vestibule with its twin staircases of white marble, above which gleam white columns, soft lights, and golden grills. The walls are white, with decorations in a light key, and the wide corridors are spread with thick carpets of a dull rose-color. There are seven lifts.

A gold-brocaded gown, a rope of pearls, and a diamond tiara made the Countess Tyszkiewicz the bright center of the group about her box

The Princess Murat was a much-bejeweled figure at the première of the Théâtre Champs Elysées

Mrs. William K. Vanderbilt yielded to the Parisian desire for pearls, but declared independence in her coiffure and in the circular cut of her skirt

THE SMARTEST AUDIENCE IN A TWELVEMONTH

In his new theatre M. Astruc is now presenting the old-time opera "Benvenuto Cellini," the première of which attracted the smartest audience that Paris has seen in a twelvemonth. During the long entr'actes, the corridors presented a brilliant scene. The pale walls formed a luminous background for the shimmering gowns and glittering jewels of the women. There were innumerable gowns of white satin with long trains and low-cut, close-fitting, draped bodices. With these were worn ropes of pearls, and slippers and stockings of gold and silver. Two or three of the prettiest gowns were made of the palest lemon-colored satin with trained skirts slightly draped. Here and there a frock or cloak of vivid red stood out in bold relief.

Many women wore tiaras of diamonds or pearls. An exception was Mrs. William K. Vanderbilt, whose fair hair, exquisitely

Although Paquin advocates both stays and brassières, she indulges the whim of the actress, Mlle. Ventura, by gowning her without either

A basque of blue chiffon belted in blue velvet, and a lemon-colored skirt slashed to show yellow stockings and blue slippers compose this theatre costume

The positive brick shade of this Bob-Marie frock of chiffon is an excellent foil for the multicolored, Bulgarian bead embroidery

dressed, was without any ornament save an amber pin or two. She wore the costume sketched at the top of page 25—a trained gown of white satin with a tightly draped bodice. Her skirt was not narrowed at the hem, but fell easily with a slightly circular effect. White tulle was drawn across the top of her bodice, and a bit of lace was introduced below the closely drawn folds on the right side. A scarf of white tulle thrown across her shoulders almost concealed the very short, transparent sleeves. She wore a long cloak of pure white ermine.

White evening cloaks, by the way, divided honors with those of red brocade or plain, red velvet. Curiously enough, the red gowns and cloaks were all of exactly the same shade—a rich, glowing geranium.

Mrs. Potter-Palmer wore a black frock, a draped cloak of violet velvet, diamonds in her gray hair, and a jeweled collar about her throat. Her bodice was trimmed with jet and white tulle.

Princess Murat, who wore a diamond tiara and wonderful pearls, chatted during the evening with Mrs. Vanderbilt, who sat in the adjoining loge. The Princess was gowned in white satin, veiled with gold-spangled tulle of a dull, rose shade. A scarf of delicate old lace hung from her shoulders. A sketch of her gown is given at the left on page 25.

SOME OF THE DISTINGUISHED GUESTS

The most distinguished guests of the evening were the new President of the Republic and Madame Poincaré. With them in their loge were Mr. Paul Deschanel, the President of the Chambre des Députés, and Madame Deschanel. During the entr'actes President Poincaré and his guests strolled about the corridors with M. Gabriel Astruc. Madame Poincaré, who attracted much attention, wore light blue satin with pink roses, and Madame Deschanel wore white satin with gold lace.

Countess Tyszkiewicz wore, with the white and gold brocade gown sketched in the middle figure on page 25, a collar and tiara of pearls and diamonds. She held a little court of her own in the corridor just outside her box, for crowds of the smartest people stood waiting to speak to her.

Most of the corsages were cut very low. I noticed one which was open to the waist in the back in a broad U, and open to the waist in a narrower U in front. Apparently Providence alone held in place the few shreds of tulle and Chantilly which composed the bodice.

"THE MAD WEEK"

With Mlle. Vorska and M. Lapelletrie in the principal rôles, the Berlioz opera was very well received. At the close, the silken curtain rose on the incomparable Pavlowa. In her Swan Dance she won thunderous applause. Pavlowa is supported this season by M. Nowikow, who reminds one somewhat of his predecessor, Mordkin.

As the Princess Kaminskoïa, in *"La Semaine Folle,"* Mlle. Ventura is fascinating large audiences at the Théâtre L'Athénée. In the first of the four acts she appears in a gorgeously embroidered Russian costume, while throughout the last three she wears the same frock—the perfect little Paquin creation sketched in the first figure on this page. It is of smoke-blue brocaded crêpe de Chine, with bands of black velvet on either side the U of the bodice, black velvet straps drawn through buckles at the front of the shaped girdle, and black buttons on the chemisette of white, tucked linen. White linen cuffs are turned back over the long sleeves. The skirt is abruptly draped in front and again in back. With this gown Mlle. Ventura wore blue silk stockings and coquettish black satin slippers. A charming little black hat trimmed with black paradise completed the costume. Mlle. Ventura abhors stays; indeed, I am told, she never wears them. On this occasion her lithe, sinuous figure was obviously uncorseted, which added not a little to her attractiveness, for the soft, clinging draperies revealed the lines of her figure to wonderful advantage.

On a dark blue taffeta turban a flaring loop of the taffeta is inadequately but smartly balanced by a small cluster of rosebuds

A day-time bodice cut so low? Yes, and conspicuously worn at the smartest of French restaurants by one of the smartest of French actresses

Many of the small hats are picturesquely "tethered" by a bride which often fastens over one ear under a gay knot of flowers

AT THE NAUGHTY CAPUCINES

The tiny Théâtre des Capucines was crowded to the doors with its usual smart audience a few nights ago when the management offered a complete change of program. Two naughty but amusing one-act plays with a *revue* made up the evening's entertainment. Mme. Kerville, well known as the sister of Gaby Deslys, appears at this theatre.

In one of the loges I saw a dark head wreathed with vivid green paradise. Fastened somewhere low in the back, the delicate plumes curved forward and upward on either side, so that the tips trembled just above the brow. The effect was exceedingly good.

It was here, too, that I saw another coiffure touched with powder. The hair was black and dressed with a circlet of brilliants clasped above the forehead on the right side. From this ornament rose a black aigrette. The base of the aigrette, and the hair for a palm's breadth above it, were dusted with powder.

In the foyer during the entr'acte I noted particularly a slender figure clad in the lemon-colored chiffon gown sketched in the middle of page 26. The blue chiffon basque was belted with blue velvet ribbon, which formed a flat bow high in front. The lemon chiffon skirt opened in front over a lace skirt, which was slit to show a yellow stocking and a blue satin slipper. The low-cut bodice was sleeveless save for a mere thread of lace crossing the shoulder. This fashionable wore about her neck a slender platinum chain, upon which swung a great emerald, and her glorious, Titian hair was banded with pearls. She also wore pearl earrings.

In one of the loges I noticed the very chic frock by Bob-Marie, which is sketched last on page 26. Dull brick-colored chiffon was hung over the palest of pink satin enriched by trimmings of chiffon embroidered with beads in a Bulgarian design. Malines lace formed the corsage, which was partially veiled with black tulle. Beaded buttons trimmed the front of the corsage and the short tablier of lace. Again I noticed the very low cut of the corsage.

The extremely large pearl earrings, without which no Parisienne appears in the daytime, are replaced at night by large pendant diamonds. Instead of entrusting these valuable gems to screw fastenings, the ears are sometimes safely pierced. Two stones are often worn—one just touching the lobe of the ear, the other swinging from it by a slender chain. Large stones only are smart. Those worn in earrings sometimes measure half an inch in diameter.

DAYTIME DÉCOLLETÉ BODICES

Daytime bodices also are cut very low in front, but instead of the V-shaped opening which has been so universally shown for the last two seasons, the newest bodices are cut square at the neck or else shaped like a deep U. These waists may be worn over guimpes of tulle or batiste. Or sometimes, as in the waist in the second sketch on this page, without a yoke of any kind. Frills of white tulle which turn away from the square-cut neck form the only trimming of this tightly draped bodice, which was conspicuously worn in one of the smartest restaurants of Paris by one of the smartest actresses. Low over her dark hair, almost concealing her right eye, sat a small hat of black straw. The brim was dotted with tiny bows of old-blue velvet ribbon and small bouquets of roses, and a black aigrette soared high in the back. The bride of black velvet which crossed at the nape of the neck was drawn tightly under the chin where it held a curious, jeweled ornament. A slender chain of gold was loosely knotted about her throat, and the ends were weighted with huge diamonds which sparkled low on her breast. While waiting for her tea, mademoiselle opened her vanity box and powdered her face and rouged her lips in the most approved French fashion, indifferent to the curiosity displayed by a group of Englishwomen at a neighboring table.

The independence of the waist-line is well illustrated in these costumes, worn by manikins at the Concours Hippique

A true Parisienne would be lost without her vanity box. While my motor was threading its way through a crowded street at an early hour a few days ago I caught a glimpse of a little *midinette* who was hurrying to her work, vanity box in hand. With infinite care she dusted her face with powder until it took on the desired creamy tint, after which she penciled her brows, reddened her lips, readjusted her hat, and pinned her veil—all in her little mirror, and very cleverly in spite of the jostling crowd. At the end of two blocks she had quite completed her toilet. Scarce less naive (or should I say, perhaps, sophisticated) are the mesdames and mesdemoiselles who go through the same pretty ceremony at theatre and restaurant.

"LIFE IN NEW YORK"

"Vie à New York" was the subject of a five-o'clock causerie recently given at the Théâtre Marigny by André de Fouquières. But Monsieur de Fouquières, fresh from his French tailor, a huge crimson carnation on his lapel, found *"André de Fouquières à New York"* a much more interesting subject, and one which pleased his friendly audience equally well. M. de Fouquières made quite a "hit" with the Parisians when he announced that he had been called up by telephone at half-past six the morning after his arrival in Paris on his return from America, and asked what he thought of the American woman.

It was at the de Fouquières causerie that I saw the hat sketched at the right of this page. It was of fine, black chip, and was set squarely on the head, its drooping brim rolled up in front and back to show a facing of white satin. A solitary ostrich feather formed the only trimming. Like many of the modish small hats this was held in place by a bride of black velvet with a tiny bouquet of flowers over the left ear.

Very smart also was a tiny turban of dark blue taffeta with a single, large flaring loop of taffeta on the left side. Low on the right side was a small nosegay of rosebuds. This turban is sketched at the left of this page.

Another small hat of black straw which I noticed particularly is sketched on the left of page 28. Here tiny ostrich tips in dull red, ochre-yellow, and vivid green are posed artistically over the left ear. The frock worn with this hat was of white satin and lace, and the coat of black taffeta with green buttons.

Many well-known Americans are in Paris for the spring season, which promises to be one of the gayest. Count Ladislas Széchenyi and Countess Széchenyi, formerly Gladys Vanderbilt, have just arrived, and Mr. and Mrs. Otto Kahn are in town. At the Ritz the other night I saw the dark head of Gertie Millar and the familiar face of Edna May. At Henry's, a day or so ago, I noticed Mr. and Mrs. George Vanderbilt lunching with friends. Mrs. Vanderbilt was simply gowned in black, and she wore a small, black hat trimmed with ostrich feathers. The Vanderbilts have taken an apartment on the Avenue Monceau, expecting to stay here for some time.

Paris is seldom without royal visitors. The King and Queen of Belgium have been stopping at the Hotel Bristol. Next week will bring the King and Queen of Sweden, and there is a rumor that King Alphonso is expected late in May.

"DOWN WITH THE MOTOR!"

With the idea of restoring some of its old-time splendor to the most fashionable promenade in the Bois, the city authorities are making a determined effort to revive the use of horse-drawn vehicles. Accordingly no automobiles are allowed on the Avenue des Acacias between the hours of eleven and one—the smartest hours for riding, driving, or walking in the Bois. The authorities appropriately chose Horse Show week to begin the enforcement of this new rule, and they have had some measure of success, for many prancing, beribboned horses were driven up and down this shady avenue after they came from the Horse Show. The other day I saw the duchesse de Brissac with her prize pair of horses. She wore a tailored suit of deepest violet and a small hat of violet straw with two violet wings standing stiffly in the back.

An all-violet turban noticed among the galaxy of small hats worn during the fashionable promenade hour in the Bois

WORN IN THE BOIS

Many women on the promenade were clad in covert cloth in any shade from fawn to the olive tint which is so popular just now. Every frock was topped by a small hat. The one sketched at the top of this page particularly appealed to me. It was of dull violet straw, sewed to a flat, oval shape, and was trimmed directly across the front with a flat, stiff bow of violet velvet ribbon. On each side was stiffly laid a grayish violet quill tipped with deep purple.

White topped boots have suddenly reappeared, and in the Bois this morning I saw not only these boots with white tops, but also white boots with the vamps only of patent leather. Still other boots were topped with pearl gray. Most conspicuous was a pair of boots in soft, varnished leather with tops of deep violet suède. Their wearer was clad in a frock of ratine, matching the boot tops in color, and the skirt was split in front to show several inches of violet hosiery. It is safe to say that violet culottes completed the color scheme. Very frequently of late I have noticed violet tops, both on boots and low shoes.

The last few days of the Horse Show brought out some extremely smart costumes. Particularly elegant was the severely simple frock of black satin, sketched at the right of the page. The only frivolous thing about it was the corsage of tulle, trimmed with wide tucks and narrow frills. A rose of deepest crimson was tucked in at the waist-line. With this frock was worn a very small hat with a very high frill of black tulle. E. G.

A chic member of the friendly audience who listened to M. de Fouquières discourse on "Life in New York"

VOGUE POINTS

THE slashed skirts that come from Lucile are worn over scant but elaborate petticoats of net or lace. Such petticoats are trimmed with flat bands of hand-embroidered batiste, or with hand-embroidery worked upon the net itself. When the skirt of the dress is slashed in front the petticoat is slashed in the back, which prevents it from pulling about the ankles or tearing upon the high-heeled slippers. These petticoats are straight and unlined, but the effect when the skirt parts in walking is infinitely prettier and daintier than when only a silken stocking is visible.

As summer advances, and garden parties become imminent, the milliners begin to display larger hats. One attractive lingerie hat was of white, Neapolitan straw covered with a plateau of net which was tied in at the bottom of the crown by a dark-toned, brocaded taffeta ribbon. The ends of the ribbon crossed in the front, and were laid flat upon the brim without ornament. Many of the hats are low-crowned and have drooping brims. Wreaths of tiny flowers encircle the crown, and tie in flat loops upon the brim in front.

Several of the new parasols, all of which have unusually long handles, are trimmed with bands of fine, hand-embroidered batiste. Pretty was one in pale blue silk with a batiste border and handle of blue enameled wood.

The chiffon scarfs worn with all evening gowns are bound at the sides with self-tone satin, and are weighted at the ends with bands of silver passementerie and embroidery.

Wide girdles of black velvet ribbon figure conspicuously upon many evening gowns of white satin charmeuse. The slippers worn with these gowns are of white satin with black satin heels, and they are frequently ornamented with small, flat bows of black tulle, which are held by rhinestone buckles.

The fitting rooms at Lucile's are supplied with mauve *poudre de riz*. It is intended particularly for the neck and arms, and is said by Lady Duff-Gordon to impart a wonderful brilliancy and whiteness to the skin. Lady Gordon uses it with marvelous effect upon the manikins who display her evening gowns.

At the Horse Show was seen this severely simple costume, frivolous only in its tulle corsage and tulle-frilled hat

THE PLAINER THE CUT THE SMARTER THE COSTUME, IS THE SEASON'S CANON FOR COUNTRY DAY-TIME DRESS—THE TAILOR-MADE WAIST AND ITS TRIM ACCESSORIES

MODELS FROM B. ALTMAN & COMPANY

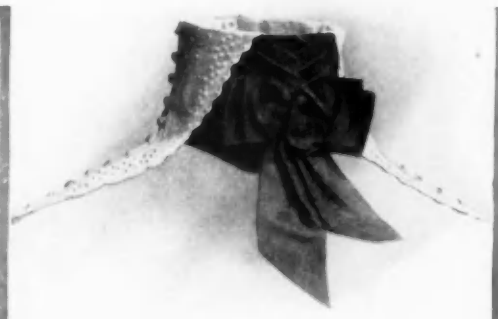
A well tailored waist and skirt which may be donned in the morning, and worn the better part of the day. The white ratine skirt is made on the trouser model, pocketed in front and belted in the back. The China silk waist denies femininity even to the tie, which, instead of escaping in a rosette or bow, is slipped severely through two buttonholes

She who plays tennis and yet does not care to have her neck and arms sunburnt will do well to choose a shirt of this conventional, high-collared, long-sleeved type. The hat is of Milan straw, banded with grosgrain ribbon, and set well forward to shade the eyes

This season the sports coat, an essential of the country wardrobe, has grown still shorter. This one of dark green ratine is cut with raglan sleeves, and is button-trimmed. The placing of the patch pocket, and the grouping of the buttons are quite unusual

A serviceable, white ribbed crêpe with its quota of smartness in the black buttons, round and square, and the picot-edged, black tie. The general utility hat of black Milan straw with a black grosgrain cockade is a comfortable size to wear motoring

A plain, black taffeta stock, embroidered on the tabs in bright woolens, has a turnover of embroidered linen and Irish lace



The turnover, somewhat neglected of late, is here elongated into deep points to decorate a stock of black moire taffeta

Slip this crystal-buttoned, embroidered linen chemisette over a plain waist, and a smart air is immediately given the tailored coat

THE SEMI-TAILORED TYPE OF SUIT IS GENERALLY A HAPPY CHOICE, FOR ITS USES ARE MANY AND THE AMOUNT OF FORMALITY WITH WHICH IT MAY BE INVESTED CAN BE REGULATED BY THE SORT OF BLOUSE WORN WITH IT

FROM BONWIT TELLER & COMPANY

An excellent example of the adaptable semi-tailored suit, here made of dark blue French serge. The skirt is inconspicuously draped; it is the coat that possesses elaboration in its vest and cuffs of white moire braided and embroidered in Chinese blue, and in the girdle and buckled bow of black satin. The accompanying all-black hat is of Milan straw sparsely trimmed, as is now proper, with a paradise feather and a smart moire bow

An in-between lingerie waist that may be worn for informal occasions, yet is more a dress waist than the crêpe de Chine style below. The waist is linked to the suit by the blue floss embroidery alternating with lace insertions on the French batiste ground. Dresden buttons close the opening

The plain waist, here of white crêpe de Chine piped with French blue crêpe de Chine and crystal-buttoned, has certain hours to serve as the third part of the tailored suit. With this waist is worn, not the plumed hat, but the simpler one of green straw, lined around the edge with white. An American beauty rose is placed directly in front, and from it radiate leaves of woolen embroidery

On a par of formality with the lingerie waist shown above is this one of white net, the lower part of which is formed of alternating squares of darned lace and embroidery. Charming are the net-ruffled neck and sleeves, and the adjustment of the French-blue ribbons beneath the net, from under which they are drawn out through buttonholes. The pendant buttons are of crystal

A SIMULTANEOUS use of black and white lace never presents the sharp contrast noticeable in less filmy materials. What contrast exists in the cream Breton and black lace on the skirt of this Dumay model is greatly softened by the white charmeuse foundation. The thin white chiffon used on the bodice, and the faded rose garlands are in accord with the general scheme of daintiness.

CALLOT has insinuated a wonderful feeling of contrast into this gown, all-white though it is. Double flounces of Lierre lace are practically tied close to the figure by a crossed drapery of white moire, and a high girdle of the same watered material secures the folds of lace and tulle which form the bodice. High is the neck in back, but in front it drops low in the accepted décolleté opening.

PALE salmon brocaded marquisette is the diaphanous material from which Paquin has elected to make this model. Contrast is supplied in the old-blue girdle and the apology for a lace train that fills in the high slash in the draped skirt. The little train is most ably seconded by a long marquisette panel which hangs from the shoulders in back, and is tacked but lightly to the waist.

IN THESE GOSSAMER GOWNS FOR SUMMER EVENINGS THREE FRENCH DESIGNERS HAVE EVINCED HOW GENTLE CONTRASTS MAY BE OBTAINED WITH ALL-WHITE, DIFFERENT LACES, OR FADED COLORINGS

MODELS SHOWN BY GIDDING & COMPANY

MANNERS *and* MANNER *of the* DÉBUTANTE

Not What She Does So Much as How She Does It, Not Her Own Good Time So Much as That of Others Must Be the Chief Concern of the Successful Débutante

[Second paper of Vogue's series of articles on good manners and good form according to the present-day standards of society.]

"MANNERS are not what they used to be," said the old lady to Punch.

"They never were," said he.

Each generation is apt to think that the youth of the day has a surplus of the worst vices, the worst manners, and the worst morals of any generation of any time. To-day, when every tradition in the world is being challenged and criticised, it is not astonishing that the well-mannered are attacking those who do not behave as they do. It is probable that the manners of the young will always differ from those of the old, and between the two there will ever be a wide difference of opinion concerning what is proper. It is a far cry from the quadrille to the turkey trot, and from the stately bow to "Hello." One must remember, however, that manners are not made in a day. They are straws on the great stream of morality, indicating the trend of the current.

A witty Englishman once said that if Cæsar had really seen, he would never have come and conquered; and so it is with youth. It lightly undertakes to grapple with the problems of the world because it does not see them.

Lightly does the débutante enter the world of society, where success is spelt m-a-n-n-e-r-s. It is the mother, rather than the daughter, who realizes that the girl's training, or lack of it, is to have its severest test in her first season out, and that her social reputation will be due to what she, the mother, has inculcated. No essay on manners and manner will be heeded by the débutante, and therefore we preach this sermon to the mother. It falls to her, who has the vision, to train her daughter so that she will have the manners of the past and of the future as well as of the present; for we are going through a period of transition and reconstruction in social and moral life, and the manners of one season will not do for the next.

NO ONE LOVES A HOYDEN

Even a superficial glance at society shows that the first endeavor on a mother's part should be to guide her daughter into ways of gentleness. No one loves a hoyden. Winsomeness is an amazingly successful asset. Even men, who are the alleged arbiters of the débutante's career, vastly prefer the girl with soft manners to the one who aspires to be a noisy comrade. While no one would wish to depress the natural exuberance of youth, and while it is normal for healthy young things to like a noise, yet the young girl must be advised never to talk or laugh loudly, or call her greetings across a room; also not to giggle too much. All this would one time have been quite superfluous advice, but now it demands a first place in the category of good manners. It seems to be part of a young girl's social creed that the more noise she makes the better time she is having, and that the public judges her success by listening to her. Sometimes this noisy manner comes from nervousness, which may be allayed by a tactful mother. No girl is a belle by effort, and few qualities help her so much as unconsciousness of social favor.

It is difficult to impress this creed upon the young. Their argument is that one is laughed at for being demure. A girl naturally sees only that small circle of society in which she moves, but the mother sees all around it. She knows it is hard for a girl to outlive a bad impression made during her first year in society, and that although her immediate circle may not care what she has done or said, those who will be important factors in her social life a few years hence are probably disapproving censors.

When she enters the dressing-room at a party she should greet even her intimates quietly, and not rush excitedly about the room discussing private affairs so that all may hear, and acting as though she were meeting a crisis; she should not talk to men as though she were afraid of losing them forever; and when she dances, there is no need to draw attention by overdoing the already conspicuous steps.

When she is at the theatre she should act most quietly, remembering that she is one of a class that has attracted much unpleasant comment by behaving very badly indeed at the play. She may feel herself superior to the criticisms of strangers, but this only hightens her imprudence, as she is lowering the standard of her class. When she leaves the theatre it is unnecessary for her to repeat the tunes she has just heard—a trick débutantes have caught from the gallery.

A mother has left much of her duty undone if she has failed to train her daughter to a respectful and stringent observance of public opinion. The tendency in smart society to form small cliques has had the effect of making the members of such cliques regard any comment from outside as worthless. Youth is arrogant, and takes unto itself airs of sovereignty; society has a way of separating itself into sets and obeying only the code of that set; both of these tendencies are responsible for much of the bitter criticism upon society in general, and upon youth in particular.

THE OLDER SET

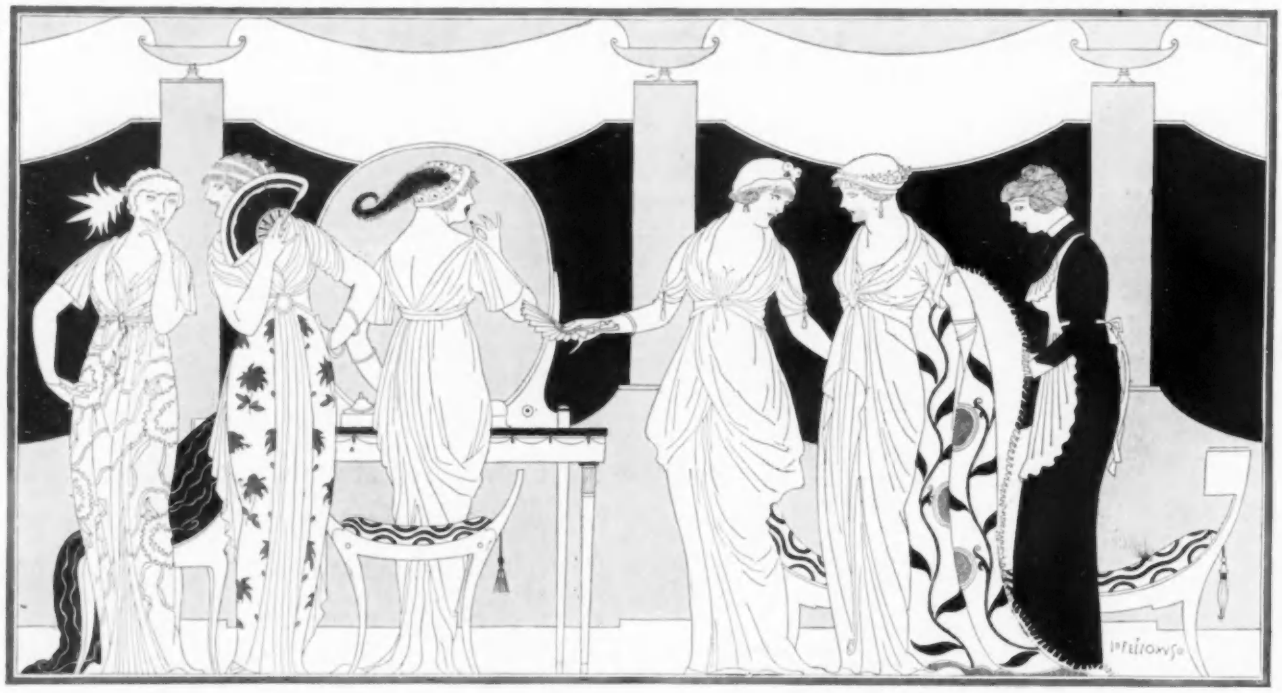
Another important factor in a young girl's success in the social world is her manner toward older people. The mother will find it an arduous task to instil this basic principle of good manners into her daughter's mind. Few things so irritate a young girl in the flush of freedom as insistence upon deference and cordiality to those in whom she has no interest. She considers tiresome every person who can not romp with her. And yet, of such are the men and women who hold her long future in their hands—especially the women.

Not only to the older woman, but likewise to the older men must a débutante be charming. Even if she looks at it only from the point of view of vanity, she may be assured that no member of the male species is so flattered by her attention as the one who is a decade or more older than she is. She will not always be a débutante, and these men will remain her friends as she grows older. They can guide her to a far safer and serener social position than can the heedless youth with whom she dances.

THAT RARE VIRTUE—PROMPTNESS

Promptness is universally lacking in youth; so here again the mother must substitute her own virtue. The débutante usually thinks that the rush of life will excuse her tardiness in answering invitations and at parties, but it is harder than she would believe to grant forgiveness for such lateness, especially at luncheons and dinners, where even five or ten minutes is of vital importance to the hostess, the cook,

(*Continued on page* 136)



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Mr. Louis E. Stoddard, now playing on the Whites at Lakewood, is a possible candidate for the American team

Mr. Rodolphe L. Agassiz of Boston, another candidate, is a polo player of national reputation

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Mr. Henry Lloyd Herbert, whose home is at Lakewood, is the chairman of the American Polo Association

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Mr. Devereux Milburn is one of the players who will retain his place as a regular on the American team

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Mr. Charles Cary Rumsey, who has been doing some splendid riding and hitting during the practise matches at Lakewood

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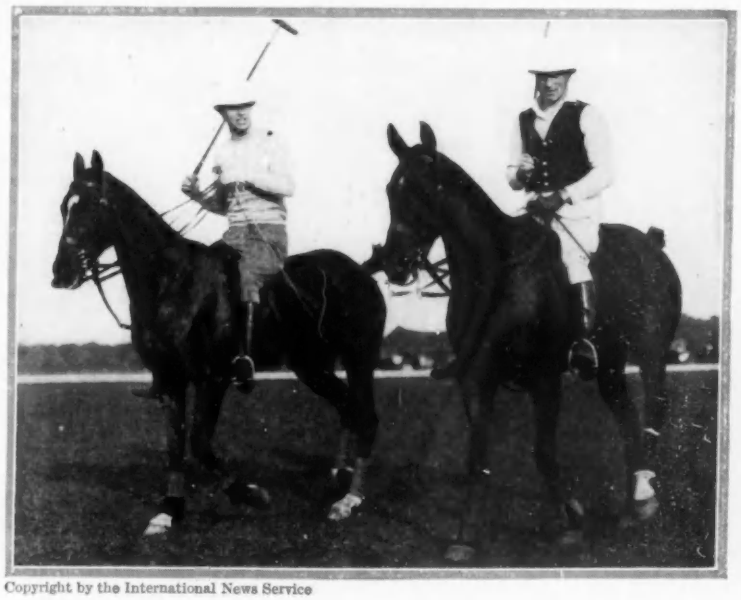
Mr. Lawrence Waterbury, one of the 1911 American Four, will defend the trophy at Meadow Brook on June 10th

CANDIDATES PRACTISING ON MR. GEORGE GOULD'S LAKEWOOD ESTATE TO QUALIFY FOR THE AMERICAN POLO TEAM THAT WILL DEFEND THE INTERNATIONAL CUP WE WON FROM THE BRITISH IN 1909



Messrs. J. S. Phipps and H. C. Phipps are two possible defenders of the cup

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The Rt. Hon. A. J. Balfour, former Prime Minister of England, spent much of his winter holiday on the courts of Cannes and Monte Carlo

From left to right are Lady Ingestre, the comte de Talleyrand, Mrs. William B. Leeds, and Lady Sarah Wilson, photographed at Monte Carlo

Lord Northcliffe playing on the Nice links. He has offered $50,000 to any aviator crossing the Atlantic Ocean between England and America

The Princess Rospigliosi and a friend with Lord Charles Montagu, son of the Duchess of Devonshire, enjoying a morning walk

Mr. Lloyd George at Nice before returning to England, where the Marconi inquiry gave him much publicity

The reigning Grand Duke of Mecklenburg-Schwerin, son of the Grand Duchess Anastasia, and brother of the German Crown Princess

M. Paul Helleu, the artist, with the four Misses Neret, strolling on the Avenue Bois de Boulogne a few days after his return from America

THE BEAUTIES AND PLEASURES OF THE CÔTE D'AZUR WELCOME LEADERS OF SOCIETY AND POLITICS—PARIS SEES THE RETURN FROM AMERICA OF ONE OF HER FAMOUS ARTISTS

AS SEEN BY HIM

Several Republican Régimes in the White House Have Given Countenance to a Certain Courtly Ceremonial Which, at the First Touch of Democracy, Falls Foolishly to Pieces Like a House of Cards

NOW that we are settled for the next four years in our social régime at Washington, it is quite time to look seriously into the situation. Let me begin with New York, that I may have a standard of comparison. New York has advanced much in the last ten years; has become broader in its views as well as in its avenues; higher in its buildings and its ideals. But however great the improvement, we still recognize in New York much of the old, village spirit, which prompted us to declare a "Four Hundred" in society, to have a "Society Leader," to keep Fifth Avenue in semi-obscurity after dark, and to fix the social status of a man by the number of the house in which he resided.

A COURT AT WASHINGTON?

Washington, on the other hand, which has for many years been drawing social sustenance from the capitals of Europe, has been moving slowly away from provincialism. It has more than a soupçon of Paris, a tang of London, and a dash of Vienna. During the last few administrations, innovation after innovation had been made in the ceremonies of the White House, in usages and in etiquette, until the régime, as far as externals went, recalled the days of the First Consul and the reign of the first Emperor of the French. Society gladly took the cue, and there arose a hope that in time there would be at the national capital a court of gentlemen with gold sticks, Lord Chamberlains to pass upon presentations, and ladies-in-waiting to encourage levees at which might be revived the gracious custom of the kissing of hands.

So dreamed those to whom the former lack of ceremony had been irksome. Truly there had been too little ceremony at the White House, and its receptions were the laughing-stock of foreigners. For a short time it almost seemed as though their dream might be coming true. Then, a few short months since, came the revolution. But, before discussing that, let us consider how the gradual approach to formality came about.

IN THE DAYS OF ROOSEVELT

The first definite changes took place during the first administration of Mr. Roosevelt after the Spanish War. Then sufficient pomp and ceremony were established to maintain the dignity of a nation which had become a great power. Before that time England and Russia and Germany had been content to send us ambassadors of the second class. In the foreign office Washington was rated as a place of retreat rather than one in the line of promotion, and more than one representative of a foreign nation was allowed to maintain a domestic establishment which would not have been tolerated in a fifth-rate European post, or even in a city of the orient. Anything was good enough for America. Abroad, our own ambassadors and ministers lived above shops in shabby apartments, and in hotels and boarding-houses in cheap localities. Even now the slim salary of ambassadors has not been increased, and Congress has refused to appropriate funds to allow them residences in which they can entertain properly. Hence London will probably never see a revival of the glories of Dorchester House; they closed with the pageant of a State funeral, a service in the Abbey, and a last progress, like that of a royalty, through the streets and avenues of the principal metropolis of the world.

OUR MILLIONAIRE LORDS OF THE REALM

During the Taft régime the White House unconsciously progressed toward the status of an Imperial residence. An invitation to the "executive mansion" became a command, and it had a special social significance. An accident gave to the President the perpetual escort of an officer in full regimentals. During this administration one American ambassador adopted a military uniform, and the military note is always the prelude to Imperialism. Why not? say some. We are, they add, a mighty nation, and we have been governed by uncrowned kings of finance who, in their own homes, maintain a certain degree of state. Our millionaire families are christened by many writers on social topics as "the reigning houses," and step by step they have been assuming the traditions, the prerogatives, the divinity "which hedges," and all the pomp and ceremony of lords. We did not know how far we had gone in this direction until the last Presidential election, when the entire monarchial fabric fell foolishly to pieces like a house of cards.

Washington has gone back to democracy. The White House is the home of a simple, democratic family, in whom the dignity of the office will be preserved without ostentation, but with graciousness.

THE REVERSION TO SPECIES

In fact, in looking at the question closely, one can see that at the moment we are going through a revolution which is tending rapidly toward simplicity. We may exaggerate it a bit at first, but when we settle down—if we ever do—matters will adjust themselves. This revolution, started in America, seems to be sweeping the world. Kings and queens are chafing at the restraints of royalty. King George and Queen Mary, conservative though they may be, are keeping well abreast of the times. They went to Parliament in twentieth-century state, with motors following them in the procession, and the bands playing ragtime. The new ambassador to England from Germany, one of the richest diplomats who has ever been sent to London, and the head of an ancient and noble house, gave a dinner in March in honor of the King and Queen. This, the initial function of the Kaiser's representative, given by a man who is known as one of the most notable hosts in Europe, was a study in magnificent simplicity. How different was the menu from that of the long, heavy banquets given by our parents! It was a distinct change even from King Edward's days. The flowers were arranged with studied carelessness, but with wonderful artistic effect. Caviare began the dinner, a Russian soup followed; then fish, an entrée, a roast with vegetables, a salad with truffled, cold fowl, and pâté de Strasburg, ices, fruits, and dessert. One of the vegetables was baked bananas! The banana is much *à la mode* in London, for, while English people took to our tomatoes only with reluctance, they have eagerly adopted our baked bananas, which are as homely and as insular as fried apples and candied sweet potatoes. By way of naive simplicity, Lady Angela Forbes, the sister of the Duchess of Sutherland, recently gave a ball, at which she had set up an oyster bar, with oyster openers and bottled beer. All enjoyed the novelty of the thing and declared themselves delighted.

And yet, in spite of all that may be said against it, a democratic social régime is certainly enjoyable. Europe is enjoying it; America is enjoying it. New York never had a better time than it did this winter—at least so say the young people, who have romped like children. We have opened our houses to interesting people, quite regardless of their previous caste and condition, and we have danced pell-mell at cabarets on Broadway and Seventh Avenue. One of the most aristocratic of our young Knickerbocker matrons, whose name is associated with the social and civic history of New York, gave a large dance at one of the cabaret cafés in the middle of Lent. Shades of the ancient Patroons! Where are now the assemblies and the great crush affairs at Delmonico's with double cotillion leaders? Two of the old Delmonico restaurants have gone, and there are no private residences in the once sacred neighborhood of Madison Square.

STEMMING THE TIDE

Many there are, of course, who oppose the rising tide of democracy. Lately, in speaking to a woman of the first fashion, I heard her defense of a more exclusive and formal régime. She shrugged her shoulders at the present lack of formality at the White House—the ladies there were not sufficiently conventional.

"It is not that they are unconventional, in the common acceptance of the term," she explained, "but that they do not care enough for social amenities, functions, and ceremonials—for the sort of life which pleased Mrs. Longworth, for instance. They are a bit too serious-minded, and that really is a fault, you know. The White House will be filled with guests who have missions."

I called her attention to the trend of society in New York and other cities toward settlement work, the organization of societies for the improvement of the conditions of the poor, the study of political conditions, and the agitation for suffrage. But to all this she only shook her head, and answered me that none of these new movements are essentially incompatible with dignity, formality, and graciousness. "Only," she added, "the minds of our new women are outgrowing their clothing of good manners."

From INADVISABLE MARRIAGE *to* ADVISABLE DIVORCE

STATISTICS disclosing a large number of broken marriages have been persistently forced upon public attention during the last decade, and as a result there is, from time to time, a more or less effective agitation in favor of what is popularly known as "uniform divorce laws." So general has become the demand for more legislative restraint on divorces, that an international association has recently been organized for the purpose of formulating some solution of the problem. Uniformity in regard to such measures as affect the legal status of the child would be of undoubted benefit, but the belief that the solution of this particular social problem lies in the imposition of laws is only another example of misplaced faith in statutory potency which possesses us as a people. The only cure in this case would seem to be prevention of the marriages which, because they are inadvisedly made, make subsequent divorce advisable.

TO prevent such marriages the whole social viewpoint must be changed, for it must be remembered that social conditions spring from the point of view inherent in the individuals who make up a nation, and that they are not entirely amenable to coercive laws. No amount of legislation, rigorous or lenient, can abate the divorce evil while the national attitude remains what it is. Although our priests, lawmakers, and ministers alike deplore American laxity in regard to the contract of marriage, public opinion in general is tolerant of divorce. This tolerance is attributed by some students of social conditions to the sentiment of rampant individualism which prevails. Perhaps, too, we are as a people overly romantic; certainly we believe that the romantic impulse should be the dominant motive in all marriages, and that more material matters should be given scant consideration. The result of this sentiment is that a sort of ecstasy, in which "being happy" becomes the dearest ambition, seems the only proper pre-nuptial state of mind.

TO live happily ever after in the manner duly appointed by the fairies, is indeed the natural and laudable expectation of every one; but it may not be forgotten that even in the story-books it was only the good fairies who were happy, and that a no less analytical person than Olive Schreiner has said that "Happiness is a great love and much serving." Perhaps it will some day be general knowledge that the marriages which are made in Heaven are those which are based upon the mutual charms of temperaments well-controlled, reasonableness of will, and tolerance toward small faults, and not upon the emotionalism of courtship. When this sane conception of the marriage relation—that of mutual service—comes into its own, the courts will be relieved of the wranglings of disappointed couples.

THE social permanency of marriage is of vital importance to women, not only for their own safety, but preeminently for the safety of their children, and it is well that they should throw their individual, as well as their associated influence, into intelligently conducted efforts to remove the underlying causes which would seem to make marriage in this country dangerously near that state of uncertainty called intermittent. Mr. R. Fulton Cutting has written a most thoughtful article on this subject which prescribes as a preventive of divorce the instruction of young men and young women in regard to the ethics and the obligations of marriage.

As odd yet withal as modest a bonnet as was seen at the track—a poke shape with sides rolled back like a parchment, osprey curling softly across the crown, and aigrettes standing stiffly at the side. The hair is fringed—not unbecomingly

ON THE OPENING DAY OF THE LONGCHAMP RACES FORTH TROOPED A HOST OF MANIKINS, EACH IN THE MOST SUCCESSFUL OUTDOOR ATTIRE HER HOUSE COULD PRODUCE, AND EACH A CYNOSURE FOR A THOUSAND CURIOUS EYES

Down the boardwalk flanking the pesage strode a mannishly attired manikin, clad in a long, swallow-tailed coat, largely and loosely vested in white, and wearing stole and muff to guard against the chill and drizzle of the day

Was it Callot Soeurs who sent to the races a manikin thus oddly suited? The silhouette, one of the most eccentric of the season, is sufficiently like that of some of their most recent models to give color to the supposition

One of Paquin's imposing, long-coated, panniered tailleurs with a waistcoat grown out of all proportions

The jacket cut high, and the skirt draped up in front, give the modish silhouette

After the manner of Paquin was a coat with a vest quite masculine, and a draped skirt

The Eton jacket as a separate, contrasting garment is an adventure in dressmaking, yet smart withal

A handsome marble floor and tapestried wall-coverings have been added to what was probably the ancient refectory, but the heavy, time-worn rafters have been left

REALIZING THAT A BEAUTIFUL HOME AND A BEAUTIFUL GARDEN CAN SCARCE BE BUILT IN ONE SHORT LIFETIME, MACMONNIES HAS TAKEN THE BEAUTY MADE READY TO HIS HAND BY MONKS OF OLD AND RETOUCHED IT TO HIS OWN DESIRE

The quaint, rambling house, banked with roses, and overrun with vines, is shadowed by tall poplars and Japanese maples which catch the sunshine on their yellow leaves

The big, open fireplace gives an air of livableness, and the few pieces of rich furniture announce the artistic personality of him who dwells here

The CLOISTERED HEARTH *of a* SCULPTOR

Two Short Hours from Paris, in a One-Time Monastery Surrounded by a Beautiful Garden, Wisely Left Much as the Monks Had Made It, Dwells the Artist, Frederick MacMonnies

B y L A U R A H U B B A R D

WHERE the great ones live, among what familiar things they move and have their being, is a source of unending interest to the not-great. Ordinarily it is difficult to think of artists as inhabiting the world at all—they seem a race apart, dwelling alone on their own Parnassus, and there creating, by some unknown force, the works which are the glory of the age.

Like many another American artist, Frederick MacMonnies has chosen France for his home, not only because there is much in the atmosphere of the land which appeals to the artistic temperament, but because an artist, however famous, does not usually amass the fortune necessary to maintain an estate in America in the lavish national manner. Mr. MacMonnies's house, a charming old place two short hours from Paris, is situated halfway between the small towns of Vernon and Giverny, in one of the most picturesque sections of France.

BY CHANCE A SCULPTOR

The man who is now at work modeling the statues for the exterior of the new Public Library in New York, was, at the precocious age of three, molding wondrous birds and beasts from malleable bread and wax. Notwithstanding the pronounced gift which showed itself almost from the time he could walk, it was decided only by chance that Frederick MacMonnies should become a sculptor. For several years he studied with St. Gaudens, to whose studio he came as an apprentice at the age of sixteen. Afterward, at the age of twenty-one, not fully determined whether to devote himself to sculpture or to painting, he went to Paris with letters of introduction to the most famous painters and sculptors of the day. It happened that the painters to whom he had letters were away from town, so that he turned to the sculptors. They were so interested in his work that he was practically forced into their branch of art.

This was some twenty-odd years ago, and although he is one of the greatest of living sculptors, Mr. MacMonnies has never lost his love of color. Ever and again he reverts to painting as a diversion and a recreation. In fact, his fame as a painter, particularly as a portrait painter, is second only to his fame as a sculptor. Sculpture, he says, is one of the most exacting of the arts, for a thought once petrified in stone can never be altered or smoothed over, but stands as an imperishable representative of the mind of which it is a product. So great a sense of responsibility does this involve that upon the completion of one of his pieces of statuary Mr. MacMonnies is quite unfit to begin another immediately, and usually leaves his home for a short period of travel.

A GREAT WORKSHOP

Just across the garden from the house at Giverny stands the studio, a great workshop, in which Mr. MacMonnies is usually hard at work. As in the case of the majority of great men, such a vast amount of work lies always before him that he can scarcely calculate the time necessary for its completion. He says that he is daily haunted by ghostly visions of committees who politely but firmly suggest that he hurry his inspiration a bit. It would seem that such committees are prone to consider sculpture as a commodity which is to be nimbly turned out by the dozen pieces.

Most of the MacMonnies statuary has been executed in the Giverny studio—pieces too numerous to be named. They include a wonderful variety of subjects—portrait statues and busts, classic heroes and goddesses, groups of horses and huge fountains. One of the best-known of his statues is the "Diana," which brought him mention at the Salon of 1889. Soon after this he executed the three figures of angels which are now in the Church of Saint Paul in New York. It was about this time that he contributed the bust of Nathan Hale to the City Hall Park of New York.

As the first American to be so honored, Mr. MacMonnies was given a "second medal," in the Salon of 1891, on the production of the James S. T. Stranahan portrait bust, made for the city of Brooklyn. His advance to the front rank of success as a sculptor was marked by the fact that he was chosen to execute the Columbian Fountain for the World's Fair at Chicago.

The quiet and sunshine of the terraced garden mark it as the haunt for an artist

Others of the most noted of the MacMonnies masterpieces are the "Shakespeare," in the Congressional Library at Washington, D. C.; the "Bacchante," which was rejected by the Boston Public Library and is now in the Metropolitan Museum in New York; the "Daphne" in the garden of the Luxembourg Museum in Paris; the "Winged Victory" at the United States Military Academy at Annapolis, and the bust of Colonel Roosevelt. There is scarcely a city of prominence in America which does not possess at least one of the works of this most prolific artist.

AN ALTERNATION OF SUNSHINE AND SHADE

The MacMonnies house is a simple, rambling affair, closely shadowed by willows, poplars, and Japanese maples, which catch and reflect the sunshine. The place was originally a monastery, and much of the charm of the grounds is due to the work of the monks, who laid them out in arbored walks thickly banked with vines and roses. One beautiful feature is the thick massing of poplars for a distance of one hundred yards along a terrace walk, with a vista of the open garden at either end. This arrangement is wonderfully well adapted to a small place, as it gives a pleasing alternation of sunshine and shade, and the long perspective accentuates the impression of space.

A MODERNIZED REFECTORY

The house itself has been left much as it was in the early days. There is a narrow entrance hallway with doors opening out on either side. At the end of the hall a few steps descend into a large music-room, which was probably the refectory of the monastery. Although it still retains much of the old-time atmosphere, this room has been entirely renovated. A handsome marble floor has been laid, and the rough plaster of the walls has been concealed beneath fine tapestries, but the ceiling with its heavy, time-worn rafters has been left intact. At one end is a large fireplace of mellow, white stone, and two pianos and a harpsichord announce the purpose of the room. Rare pieces of richly inlaid furniture, placed here and there, give an artistic personality. From the long windows of this room one may look out over the terraced garden and the orchard, and catch the murmur of the little river Epte, which flows through the wooded meadow-land at the foot of the hill.

AN AMERICAN GARDEN IN FRANCE

The garden is Mrs. MacMonnies's own domain, and it is a tribute to her genius as a gardener. It is, however, directly opposed to the time-honored sentiment of the French gardener. The flowers are massed in patches of gorgeous coloring, so that they present a most carelessly harmonious effect. This system of gardening has been established at the cost of many an hour of argument with the self-willed gardeners, who, truly French, can see no beauty in any arrangement other than that of the conventional Versailles type—symmetrical beds of stiff flowers and brilliant rows of geraniums and orange trees. The effort of persuading the gardeners has been rewarded by the most impartial profusion and seeming confusion of flowers of all varieties. One day when the writer was visiting the MacMonnies house, the proud creator of all this gorgeous beauty, pointing to a great patch of larkspur which bloomed unabashed in magenta splendor, when, in accordance with French rules, it should have been golden yellow, said laughingly, "What would Mr. Monet say to this?" Mr. Claude Monet, it seems, is an authority on gardens and gardening, and his house, a low, rustic cottage, is just around the corner from Mr. MacMonnies's place. It is fairly embowered in roses, and is the showplace of the neighborhood. Sixteen gardeners are employed to carry out the horticultural theories of this great painter of the impressionistic school of France, who revels as much in the harmonizing of colors in his garden as upon his canvases.

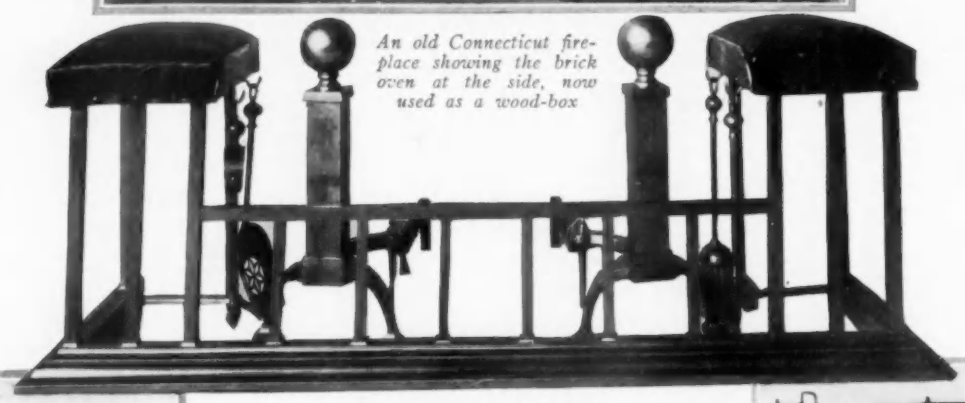
This small locality along the Epte is a wonderful haunt for artists. Here it is that Frieseke comes every summer to sketch and paint, and here, as well, come many young artists, attracted not only by the beauty of the place, but by the presence of their leaders.

"A CLEAR FIRE, A CLEAN HEARTH," AND ALL THE HOMELY APPURTENANCES THEREUNTO THAT ON CHILL SUMMER DAYS MAKE FOR FIRESIDE HAPPINESS

Into the shield shape of this Sheraton mahogany fire-screen silk is gathered. Hight, 58 inches; the price, $25

An old Connecticut fireplace showing the brick oven at the side, now used as a wood-box

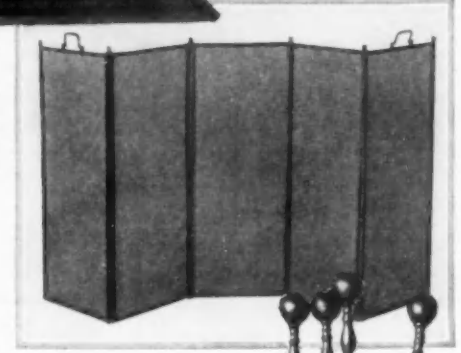
Octagonal is this Chippendale fire-screen, which, standing on its mahogany base, is 58 inches high. Price, $25



This wood-box is covered with hand-hammered brass. The price is $19.50

English hearth-seat of brass, upholstered in leather, with fire-irons hung at either end. Price, complete, $60. The brass andirons are 22 inches high, and cost $22

Brass fire-lighter, kerosene-filled, into which is dipped the torch; a substitute for kindlings; $3.50



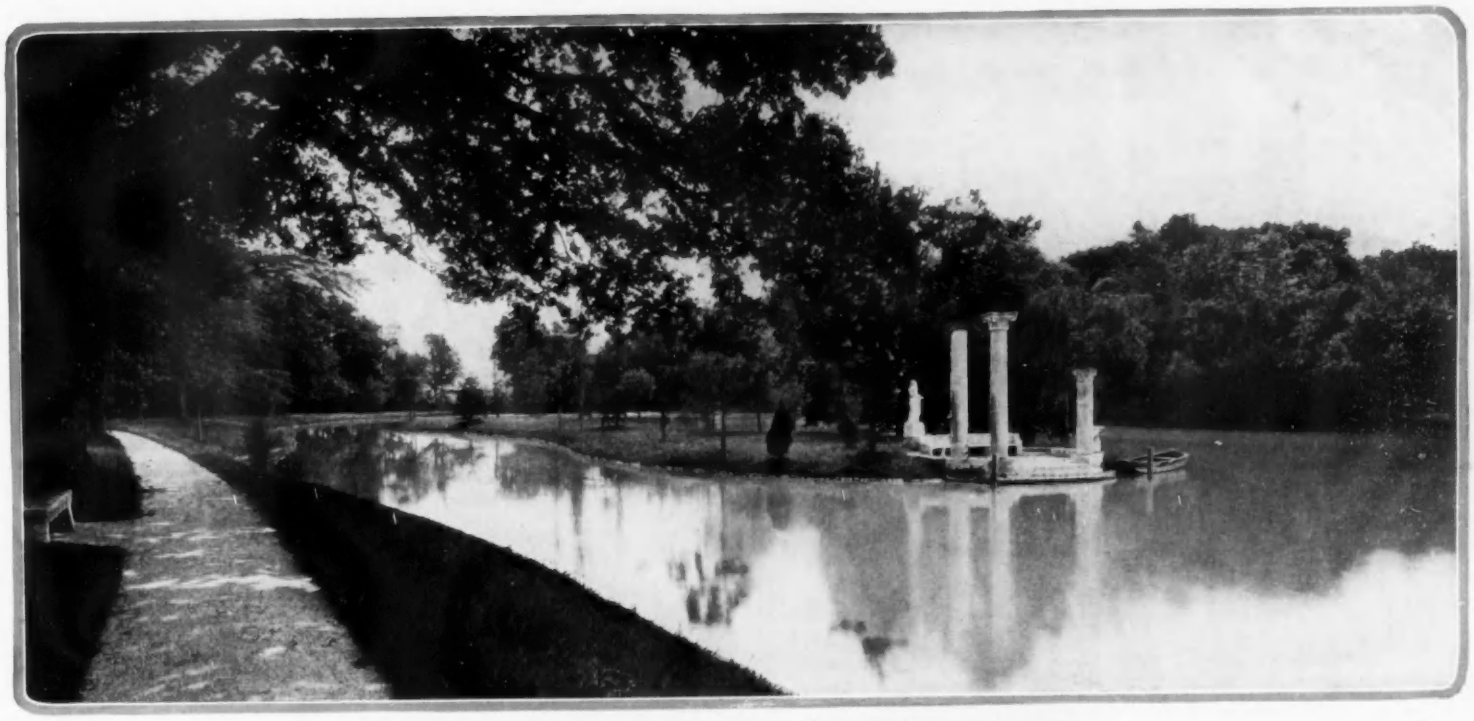
A five-fold, solid brass fire-screen which is ample protection against the heat. Price, $37

This solid brass andiron, 24 inches high, in a Colonial design, costs $31 a pair

A high trivet of brass and iron, wooden-handled, for the Colonial fireplace, $5.50

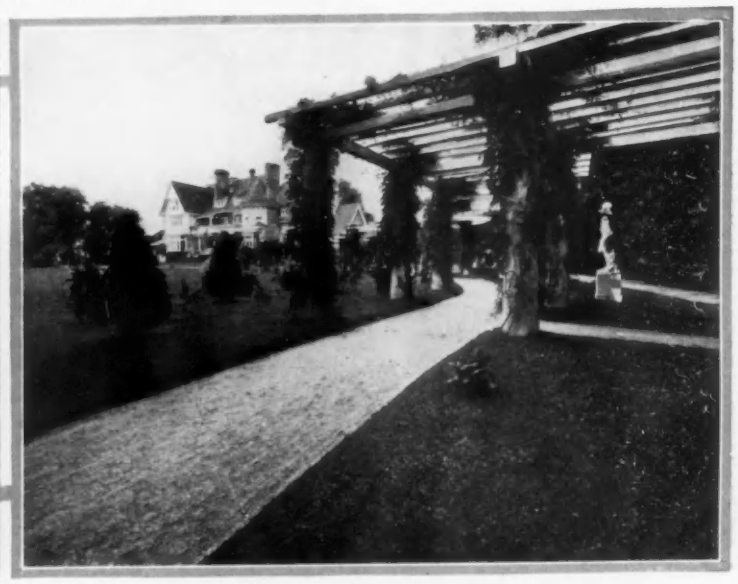
A brass and steel hearth-stand for keeping warm tea and toast, $20; and a harp-shaped trivet of brass and iron, $8.50

Brass fire-irons, consisting of shovel, tongs, and poker in a stand. The price is $15



The oarsman makes his landing at a Greek temple, reared in the sylvan solitude of an islanded lake

The house, in its setting of great trees, is approached across unbroken expanses of green lawn



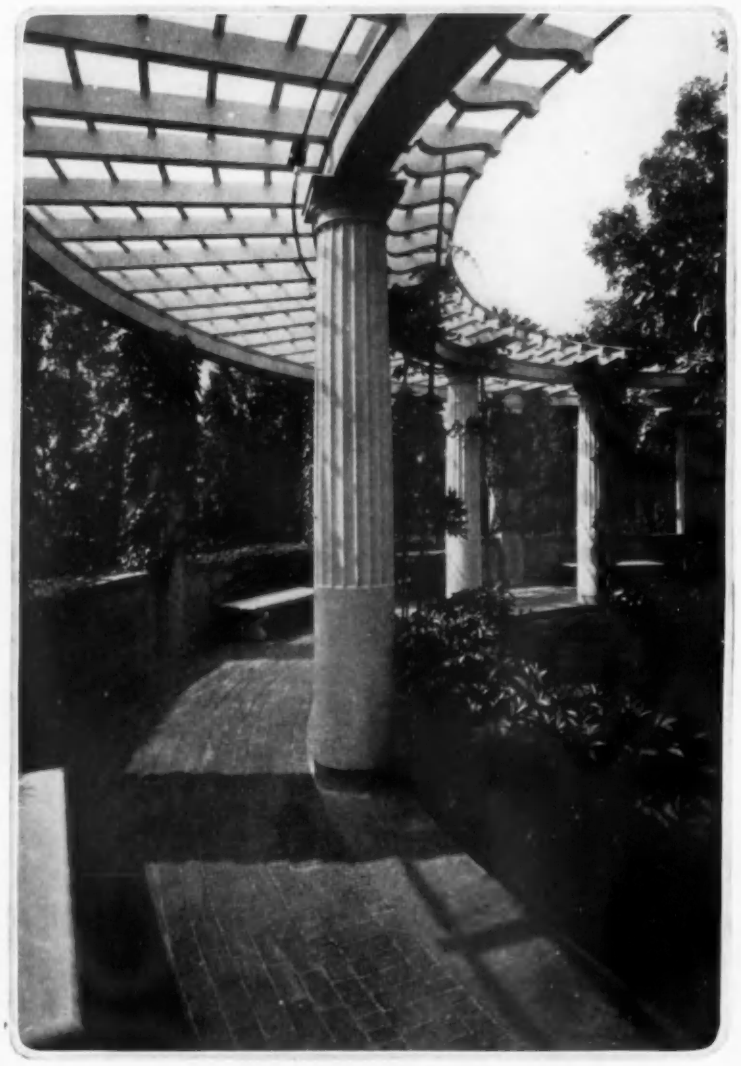
One path to the house curves beneath a pergola, over which clambers a wealth of beautiful foliage

A BEAUTIFUL COUNTRY ESTATE IN FRANCE WHERE THE OWNER HAS REMOLDED NATURE NEARER TO HIS HEART'S DESIRE

The tennis court, set in a thickly wooded park, has a charming, thatched tea-house to which to retire between games

An excellent study in landscape gardening is the enclosure which leads up to the Maxwell house at Rockville, Connecticut

The wide stretches of veranda, like a partly imprisoned out-of-doors, make a gradual transition from garden to house



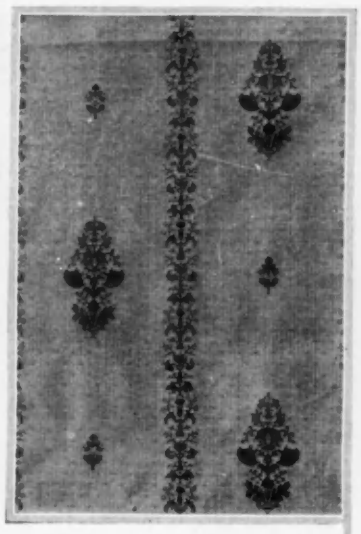
A circular pergola banked with foliage and half-hidden by woodbine provides many a secluded nook

THE RESIDENCE OF MR. FRANCIS MAXWELL IN THE CONNECTICUT HILLS

WHEN PICTURES PLAY LITTLE OR NO PART IN THE SCHEME OF DECORATION, THESE REPRODUCTIONS OF OLD FABRICS ARE ADMIRABLE WALL-COVERINGS

A blue-green wall-paper of ancient Chinese pattern supports black medallions with colored designs. This paper when lacquered has the mellow effect of old leather, and makes admirable screen panels

This black and white paper should be used only where furnishings are consistently Chinese



The popular cross-stitch is imitated in a gray paper decorated in gay colors and black

For a room of generous proportions this strongly patterned Jacobean paper, in rose, blue, green, and brown, may be used in stripes from baseboard to cornice, or as a border above a plain gray surface

Quite different from the usual chintzes is this Italian design in blues, greens, and coral pink, on a cream ground

For green-enameled furniture on veranda or yacht, this black-and-white striped, glazed chintz may be successfully used. The tulips are in their natural colors

Stiff bouquets of rose, old-blue, and burnt-orange are hand-blocked on a gray linen ground, overcast with black

CHINTZES PATTERNED ON THOSE OF THE HISTORIC PERIODS OF DECORATION IMPART INDIVIDUALITY TO THE FURNISHING OF THE COUNTRY HOUSE

On a natural linen background is a fanciful Adam design in browns, reds, and greens; this would be charming for use in the country house

Suitable for breakfast-room hangings is this picture chintz after the Chippendale type, and colored in rather strong tones of blues and reds

By reason of the removable yoke of embroidered linen and of the nature of the material, a dark blue silk serge, this Dukes model is adapted to train travel. The serge is combined with blue charmeuse, which forms the upper part of the bodice, the sleeves, and the panel in the skirt front

Among the all-black hats so smart this year is this Lewis model of black straw, wreathed with black goura, and suited to street and luncheon wear

This charming gown is kept immaculate beneath the motor coat for the run in to town. Over a black satin skirt hangs a box-plaited tunic, and above it is a jacket of rose, brocaded silk, cleverly belted with a steel hook and eye, and becomingly vested with the new, upstanding, tulle ruche

Dark blue moire is the material chosen by Bennett with which to develop this simple street dress, so charmingly frilled at throat and wrists, and broadly belted with a Scotch plaid silk. The treatment of the skirt drapery is one of the new variations that has caught fashion's fleeting fancy

THE SUMMER FROCK FOR THE RUN IN TO TOWN, BE IT BY TRAIN OR MOTOR, MUST BE CHOSEN TO MEET SOCIAL EXIGENCIES THAT CAN NOT BE COVERED BY THE USUAL TRAVELING SUIT

SMART FASHIONS FOR LIMITED INCOMES

Models Which so Exactly Meet Certain Needs of the Season that They Will Be in Demand no Matter What Is the Fad of the Moment

A frock of beige crêpe with one of the season's charming sash arrangements of green ribbon edged in black and white

Net as delicate as tulle for blouse and vest, and a collar of lace; for the rest, novelty in the trimming of the cuff

Much of the daintiness of this practical morning frock is due to the collar and cuffs of sheerest handkerchief linen

OCCASIONALLY a model is evolved which so exactly meets certain needs that it becomes a standard, always in style and always in demand, whatever the fashion of the moment may be. A marked example of this is the morning dress shown at the right on this page. It is always a favorite model with smart women; it may be made of a finely striped, cotton voile, of fine dimity, plain colored or flowered, of cotton crêpe, or handkerchief linen. Of course, both color and material lend their effect, but the real charm of the gown is in its practical simplicity. The blouse is gathered to an epaulette yoke, and the plain, long sleeve is fulled to a straight band at the wrist. Three large tucks run straight around the skirt, which is hemmed some three inches from the ground. Much depends upon the daintiness of the collar and of the turnback cuffs, for, while they need not be elaborate, they must be exquisitely fine. Those in the original are of sheer, handkerchief linen, and the frock itself is of lavender cotton voile with the tiniest thread-stripe in purple. The smallest tucks, in groups of three, are hand-run in both collar and cuffs, and are edged with real, half-inch, English thread-lace. The tie is of picot-edged, purple faille ribbon. Such another model, with the seasonable addition of a sash, is that shown on the left. No feature of the modes is more attractive than the sash, which appears in many charming arrangements. The one sketched at the left on this page is of dark green ribbon with a black and white edge. It is shown over a frock of beige crêpe. The neck and sleeve ruffles of the gown are of cream net, with a cording of green. The simple skirt drapery and the unpretentious trimming make this a practical model for a runabout gown. It may be demurely developed in dark blue with a sash in self-tone, edged in black and white.

For tennis or golf there is a smart French model, untrimmed save for tiny cordings of the material

The odd wedges in the lace cuffs of this chiffon blouse are filled in with black moire bows

In like manner, each of the waists shown here, while it has some little newness of the season, is built upon certain standard principles that make it a waist, not of one, but of many seasons.

Every woman must have smart, simple waists for wear with separate duck skirts or with informal country suits. Although it is unwise to choose anything

(*Continued on page* 110)

The Panama hat for wear with the tailored or sports suit has taken to itself new curves; it is now long from front to back, rather than round, and dips in the front to rise wing-like on the sides. A band of ribbon is its masculine finish

A round shape banded once with Bulgarian embroidery and twice with old-blue ribbon, and finished with a flat bow in back and a bunch of apples in front, makes an excellent knockabout hat for country clothes as well as for sports coats

Just the right degree of simplicity for the informal afternoon gown is this pretty creation of washable pink crêpe, dotted large, and trimmed with a collar and cuffs of pink chiffon and revers of lace. The upward line of the waist draping is repeated in the tunic, which is tucked under the belt in front, but is cut away, like some styles of aprons, over the hips, and is knotted sashwise at the knees in back

ACCESSORIES TO THE SIMPLE LIFE THAT IN SUMMER CLAIMS ALL OF SOCIETY SOME OF THE TIME, AND SOME OF SOCIETY ALL OF THE TIME

Not a new theme, that of a floppy white Milan hat with a facing of old-blue chiffon and a band of old-blue velvet caught at one side beneath a tiny bunch of flowers in pinks and blues and at the other by roses, but one which, if properly developed, results charmingly

GOWN FROM LANE BRYANT. HATS FROM A. D. BURGESSER & COMPANY

AUXILIARIES OF SUMMER DRESS

The Coatee and Fancy Blouse are Separate Dress Considerations—This Season the Former Courts the Bizarre, and the Latter Assumes Extreme Transparence

A shapeless wrap for young or old is rendered shapely by a nice adjustment of leaden weights

Premet has christened this novel collar arrangement of tucked, white chiffon after himself

Through the chiffon blouse, spanned only by tucked bands and balls, the underwaist is seen

Upon the chiffon transparency are curiously imposed magenta-embroidered motifs and tassels

The lingerie dress finds a pretty complement in this separate coatee of flowered, white toile éponge

WITHOUT an assortment of fancy blouses and separate coats one may not start the summer with that mental serenity that accompanies the consciousness of being always well dressed.

The coats, which first demand attention, are delightfully independent in cut and coloring. In the upper, right-hand corner of this page is sketched a coat intended to wear with a lingerie gown. The material is a white toile éponge patterned with small flowers in natural hues. The collarless, deeply curved fronts are boldly cut away below the bust, and a single, white ivory, ball-button, pushed through a buttonhole in a sharply pointed tab, joins the two sides at the middle of the coat body. At the normal waist-line the coat blouses over a button-trimmed, emerald-green leather belt; the peplum barely covers the hips, but at the back a narrow postilion falls quite low. The elbow sleeves, set plainly into dropped armholes, are wide, flowing, and shorter at the inner than at the outer side of the arm.

Another fetching apology for a wrap to wear with a lingerie or crêpe costume is a little coat of white crêpe finished, above a pointed edging of filet lace, with white floss embroidery, and at the neck with a rather heavily embroidered white batiste collar, also filet-edged.

A SASHED ETON JACKET

Drécoll designed the short jacket of lavender crêpe de Chine shown at the bottom of the page. The fulness at the back, which ends a trifle below the waist-line, is gathered into a small, three-cornered piece; the fronts, low-rolled under an embroidery-bordered, white batiste collar, which is quite high at the back of the neck, are shirred under a wide, soft girdle of self-material which starts from under the left arm, crosses to the right side, and terminates in two sash-ends. The longer end is of plain lavender crêpe bordered widely with black satin, and the shorter end is of white crêpe figured with rose, black, and lavender, and bordered with the plain crêpe. From the middle of the back and under the arms to where the soft girdle begins to show, the coat fits smoothly, almost snugly. Into the low-dropped armholes are gathered unusual sleeves, cut straight and wide, that end midway between elbow and wrist at the outer side of the arm, while the inner seams are left open part way and turned back to form double, triangular cuffs with deep points at both sides of the arm. This coat is pretty in any of the fashionable shades, but is especially desirable in white or a neutral tone that will harmonize with a figured crêpe gown of any color.

VALUE OF WEIGHTS

Although weight in clothes is not desirable in summer, weighting with lead is absolutely necessary to a coat cut like the one of figured black crêpe de Chine sketched in the upper, left-hand corner. To the thighs the coat is loose and almost straight, but below the hips it is snugly fitted by means of a nice adjustment of weights which hold it firmly in place, and which prevent it from sagging out of shape. A band of old-blue satin borders the fronts and neck, but very little of it shows at the back because it is overlapped by a collar of black velvet that matches a flat bow at the front edge of the wrap. The oriental sleeves, so loose that they merge into the folds of the body of the coat, are finished with black velvet. This is one of the few models which is equally suited to both young and old. In strawberry, light blue, emerald, or yellow, the wrap is charming for the youthful, and in mauve, black, or magpie, it looks dignified on the elderly.

Fashion demands that even the Eton jacket shall be sashed

Indeed, the elderly woman need not complain that Fashion is neglecting her. One of the daintiest wraps of the season is made of a material consisting of two-inch-wide stripes of black chiffon and black satin, running horizontally. Its loose fronts are outlined with a black satin ribbon which ties below the waist-line. Its weighted back and sides are skilfully fitted about the hips, and its wide sleeves fall gracefully from sloping shoulders.

THE BLOUSES IN THE VAN

Chiffon and net blouses lead all others this season. The practical woman orders the crêpe and satin garments because she can not manage without them, but she buys the veritable transparencies because they are irresistible. Nor are these blouses so very impractical. The enduring quality of chiffon and net is positively amazing. Instead of melting at a breath, as they might be expected to do, the cobwebby fabrics stand considerable strain, and dampness does not discourage them.

A group of these blouses is shown at the top of the page. In the first, of white chiffon, both the back and the fronts are rather closely tucked, but the salient feature is the distinctive collar designed by Premet and named after him. In this instance it is of finely tucked, white chiffon finished at either edge with an inch hem. It starts from the waist-line at the right front of the blouse, and forms a band that runs to the shoulder, crosses the back, and goes over the other shoulder and down the left side to the belt. Its outer edges drop low over the plain chiffon sleeves, which are unusually wide, and edged with a band of tucks. The "Premet" collar finishes the neck at the back of the blouse, but in front there are two long, pointed ends of white, tucked chiffon which cross each other below the bust. Two bands of fine Venetian lace form bretelles, visible in front and back. Through the chiffon can be clearly seen a *dessous*, made entirely of lace, net, and blue ribbon, which conceals the corsets.

Also of white chiffon is the Poret model in the middle of the page. The fronts are practically covered with four perpendicularly tucked bands of the material, piped at both edges with white satin, and on the lower side fringed with short loops and tiny balls of the satin. In front the fourth band forms pointed ends on the shoulders, and runs straight across the back. Beneath the transparent chiffon can be seen the elaborate corset-cover of lace. Narrow, black velvet ribbon outlines the neck and ties low in front; the bands of the satin-trimmed, tucked chiffon finish the full, plain sleeves at the wrist.

(*Continued on page* 76)

SEEN *in the* SHOPS

Go to the Right Shop for the Right Thing, and There Is No Need in the Long List of Summer Requirements, from Riding Shirt to Graduation Dress, that Can Not Be Satisfactorily Filled

A snug-fitting, brimmed bonnet for motor wear is trimmed with knots of vivid ball-flowers. Price, $7.80

THERE is a delightfully naive story told of a storekeeper in a college town. When asked for red calico, he replied that he did not bother to carry it any more, as it sold so fast he could not keep it in stock. An odd point of view, and quite the reverse of that of the energetic, keen merchants of New York, who spend their time in trying to find out just those things which "can not be kept in stock," and to display them at every turn. These tactics make it hard to discover really original models among the ostentatious, popular display. One large, New York shop which has made a reputation for showing pretty, inexpensive hats has made it possible to select the best in hats by keeping two especially good models for Vogue. They are quite delightful little hats of moderate price, and they possess that most excellent quality—a hat-style. Over and over, observers of Parisian life tell us that one reason why the Frenchwomen are so chic is that their hats are always new. To the majority of American women an assortment of new hats can only be kept on hand when the hats—as is frequently the case in Paris—can be bought inexpensively.

The first hat illustrated on this page might almost be called a motor bonnet, so closely does it fit the head. The shallow brim is of tan straw, and the crown is covered with dark, bluish-purple satin with vivid Poiret roses scattered over the surface. Maize-colored picot-edged ribbon is bound around the crown and caught at intervals with bunches of ball-like flowers in vivid orange, blue, and green.

The second hat shown on the page is one of that invaluable sort which may be worn with many different costumes, and which will look equally well with a tailored suit, an afternoon gown, or a lingerie frock. It is of black straw with a facing of French-blue taffeta, and it has a wreath of mulberry-pink roses around the crown. The brim is slightly raised at the back, and filled in with a bow of French-blue velvet ribbon, which gives a charmingly youthful line. The coloring as well as the contour is generally becoming, and the black, soft blue, and crushed pink are as pretty as they are smart this season.

THE BLOUSE FOR TOWN AND COUNTRY

A shop-made blouse that is both inexpensive and smart is frequently considered a myth, but by patient hunting it may occasionally be found. The waist sketched at the left, is very simple in appearance, and it has all the requisites of good taste. The material is a fine, mercerized batiste. The front of the waist is laid in groups of pin tucks, and the turnover collar and front panel are of excellent, Swiss embroidery. The buttons are of crystal. The sleeves, which, in a ready-made waist, are so often ill-proportioned, are in this case well made, and small enough at the wrist to fit the average person. Moreover they are prettily trimmed with embroidery.

Another type of waist—the plain, tailored sort which the fastidious frequently find very hard to buy—may be purchased in a shop which specializes in linen stuffs. The waist shown in the second sketch at the bottom of the page will be considered good by even the most critical. The model shows men's white, madras shirting made in a tailored style with the front laid in tucks. The neck band, the cuffs, and the shoulders are well-cut and well-finished. Such a waist would be serviceable and correct for wear with a riding habit, or for any other outdoor sport.

For tennis or sailing, the waist of washable habutai is excellent. This is a "special" in a good Fifth Avenue shop this season. The model waist sketched at the lower right of the page shows its excellent lines. It is made in a simple style with an open, Byron collar, finished with a tie. The short sleeves have turnback cuffs, and a practical pocket is placed at the left. This model comes in white with blue, black, heliotrope, or pink stripes.

THE INDISPENSABLE SEPARATE COAT

That the constant use of the motor is affecting the fashion of the clothes we wear can not be denied. The limousine permits the wearing of gowns that could not be worn on a train, and an open car demands small hats and warm coats, even in summer. An excellent coat for the country, warm, but not heavy, can be bought for $19.75. It is made of an imported chinchilla cloth in a really good shade of yellow, in dark green, tan, white, or the light, grayish-blue which is so much worn at present. Although it is made in a youthful style, it may be worn by the older woman when it is developed in the darker shades. For wear at the beach or country club such a coat is especially desirable, and models of this character are replacing the polo coat, which has been popular for so long, and so useful and comfortable for summer sports wear.

A smart model which is one of the two especially reserved for Vogue by a leading shop. Price, $8.75

THE PART OF THE ONE-PIECE DRESS

The growing tendency in the last two years to replace linen or light-weight suits by dresses is a pronounced mode now. Unquestionably, suits will be worn, but it is considered far smarter to wear in the country attractive linen or crêpe dresses with a top coat. And when going into town, the silk dress worn under a motor coat brings one to Delmonico's or to the Ritz for luncheon as fresh as if one had just stepped around the corner.

The gown of tan etamine crash sketched in the second figure on page 49 is an admirable one for country wear. Bright Bulgarian embroidery for the vest, the upper part of the skirt panel, and the collar and cuffs adds the necessary touch of color. This frock is an especially practical one, of good material and cut, and, moreover, it gives a slender silhouette.

A most durable, delightfully cool, and fresh-looking frock for country wear is illustrated in the third sketch. The material is a black-and-white ribbed crêpe, which gives quite the effect of gray. The style is simple and conservative, and for this reason it is a particularly good model. The neck is finished by a collar of embroidered voile pointed far over the shoulder, and caught with a bow of black moire, which matches the belt. Since the material of this dress is neither decidedly light nor dark, it will answer for either country or town wear. Such a gown would also be excellent for general wear in a small city.

THE GRADUATION DRESS

The three most important dresses in the life of a girl are her graduation dress, her coming-out frock, and her wedding gown, and the graduation dress being the first of these to be selected assumes, at least for the moment, the most important place. The dress must be white, but it may be in one of many materials, among which French crêpe is very popular this season. The graduation dress sketched at the right of page 49 has a decided charm of its own. A most original openwork

A smart and inexpensive blouse is not a myth, for here is one for $7.50 which has all the requirements of smartness

For wear with a riding habit, a tailored waist of madras shirting which will please the critical shopper. Price, $3.50

An open, Byron collar, a knotted tie, a trim pocket, and short sleeves mark this waist for boating or tennis. Price, $4.85

The polo coat finds a rival in the model of imported chinchilla, which is equally becoming to maid and matron. Price, $19.75

A frock for the country which, worn into town under a motor coat, would be quite smart enough for morning shopping. Price, $18.50

Being neither light nor dark, this frock of black and white crêpe, at $18.50, will fit into the necessities of many a summer day

An overskirt of French crêpe over a foundation of ribbed crêpe gives a pretty trimming effect to the graduation dress. Price, $19.75

embroidery stitch is used to advantage on the front of the bodice in combination with Irish lace, which finishes the neck and sleeves. The upper part of the skirt is of the French crêpe. It is made over an underskirt of ribbed crêpe, which gives a pretty trimming effect in a very simple way. An admirable feature of this model is the net lining, which is laid under the bodice and is used for the top of the underskirt. This lining will launder well, and it insures a good fit. Crocheted ball-buttons trim the overskirt. The sash may be either of white or colored ribbon.

HAND-MADE FRENCH DRESSES

A specialty shop a few doors from Fifth Avenue is showing an excellent assortment of French, hand-made, lingerie gowns in individual styles. They are of sheer batistes and mulls, embroidered more or less elaborately. Very charming, entirely hand-made models with good lines and insets of lace, fine tucking and embroidery, may be bought for $35. The prices vary, of course, with the elaborateness of the embroidery and with the quality and quantity of the lace. Many charming gowns which are particularly suitable for graduation dresses may be bought at prices ranging from $35 to $55, and the more elaborate ones are priced as high as $90. As these are all imported, no two are alike.

A department of a large shop which specializes in young girls' clothes is showing gowns of net trimmed with shadow lace. The flounced graduation dresses of shadow lace, as well as those of net and crêpe, are innovations, but when well designed they are delightful, and even the girl graduate herself is a bit tired of the proverbial white muslin frock and white ribbons.

PICTURE-FRAME VEILS

With the larger hats of the summer a most becoming addition to the small things of the toilette is the "picture-frame" veil. This veil comes in individual patterns made of Shetland wash-silk in all colors. The novel thing about the veil is that the middle is of a plain octagon mesh, while the sides are in a pretty scroll pattern. As these veils are of silk, they stand constant washing, and are quite inexpensive—$2.50 each.

Vanity is responsible for many things that are useful and beautiful, among them a hair curler and waver which is not injurious and which will curl the hair in a few minutes without heat. The curler is made like a clasp pin or a barrette. The lower part is a circular metal bar over which the hair is to be wound. The card on which the curler comes explains the different methods for waving and for curling. Two curlers come on a card for ten cents.

POIRET BOUQUETS

It is amusing to note the general feeling this season that it is indecorous to appear dressed for town or for the evening without a small, brightly colored bouquet. Strange as it may seem, the less these bouquets look like real flowers the smarter they are. During the winter the most realistic flowers were worn, but now the small balls of vivid silk which Poiret originated as hat trimmings are knotted into tiny bouquets. They will be made up in any special coloring for $1.

CURTAINING THE SUMMER HOME

There is no question but that draperies are frequently the making of a room. Summer cottages which are bare and unattractive may be transformed into the most inviting homes by the right use of cretonnes and curtains. To the uninitiated this may seem to be a rather expensive undertaking, but as a matter of fact it is not. Scrim curtaining in really pretty patterns such as the shadow roses effect, or loosely scattered garlands, may be bought for as little as 25 cents a yard. Prettier patterns range upward to 90 cents a yard. Such curtains are especially suitable for bedrooms.

For the living-room of a summer cottage, white scrim curtains with a drawn-work border have both daintiness and dignity. These come in pure white, two-yard lengths for $1.75 a pair. With slight variations in the borders or hem arrangements they range in price from $1.25 to $2 a pair. One style at $1.25, which is especially attractive, is of white scrim with a band of imitation, filet lace inset beyond the hem.

When the interior decorators awakened to the charming results which the French and English people were achieving in their country houses by the use of cretonnes, they imported a few good patterns. The big shops have now out-Englished the English, and cretonnes may be bought for as little as 35 cents a yard, or as much as $4. Some of them suggest an English garden; others show gay-plumaged birds on a quiet background, and yet others are in daintier French designs.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.

At the Paris Horse Show these two mesdames were the cynosure of many eyes. She on the left wore a frock of olive-green crêpe de Chine with jacket cut short in front to show the wide, black sash, and cut open to show the white satin waistcoat frilled with tulle. Madame on the right was garbed in navy blue serge hung over a skirt of black-and-white checked taffeta with a bolero of the serge tied with narrow bands, and collared and cuffed with the taffeta

At the Ritz-Carlton was noted this new coiffure—just a soft fluff of hair bound with a strip of black velvet edged with rows of real pearls, and given color by a dull pink rose

Premet's idea of an outing suit—between which and a Paquin golf suit there is little difference. The double-faced, lichen-green homespun turns back in dark green revers and cuffs

HERE WE GLIMPSE A PARISIENNE ON HER WAY TO THE GOLF COURSE, CLAD IN THE NEWEST OUTING SUIT, THERE TWO FASHIONABLES HASTENING TO THE HORSE SHOW, GOWNED BY AN ANONYMOUS MASTER, AND AT THE RITZ A FAMOUS BEAUTY WITH A NEW COIFFURE

CHARMING IN ITS PINK AND WHITE DECORATIONS WAS THE HOME OF MRS. H. BRAMHALL GILBERT, WHEN, UPON APRIL 15TH, SHE GAVE HER DAUGHTER IN MARRIAGE TO MR. HOWARD PRICE RENSHAW

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Little Miss Betty Gilbert was her sister's flower-girl. Her lace frock and hat were trimmed with pink ribbons, and her basket held lilies-of-the-valley and forget-me-nots

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Mrs. Howard Price Renshaw, formerly Miss Lilla B. Gilbert, in her wedding gown of white satin and Valenciennes lace, from the shoulders of which hung a satin court train lined with cloth-of-silver. Her bouquet was of lilies-of-the-valley and orchids

Miss Florence Gilbert, sister of the bride, and her maid of honor, wore a gown of Dresden flowered silk, flounced with chiffon and lace, and a large leghorn hat adorned with pink roses. Pink were the roses she carried in her arm

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THERE IS MUCH NATIONAL REJOICING IN GERMANY OVER THE APPROACHING MARRIAGE OF THE EMPEROR'S DAUGHTER TO THE PRINCE OF CUMBERLAND, WHOSE HOUSE HAS BEEN ESTRANGED FOR YEARS FROM THE HOUSE OF HOHENZOLLERN

Prince Ernest of Cumberland, only son of the Duke of Cumberland, who is betrothed to the only daughter of the German Emperor

Princess Victoria Louise, the only daughter of Emperor William of Germany, who will marry the Prince of Cumberland on May 27th

The latest photograph of Prince August William and his wife and little child. The Prince is the fourth son of the German Emperor, and the Princess was Princess Victoria of Schleswig-Holstein

The Crown Princess Cecilie, wife of the heir to the German throne, playing with her two oldest children at Partenkirchen in the Bavarian Alps, where the royal family usually spends a part of the winter

A READY-MADE HOUSE

Utilizing the Portable House, Plus Certain Necessary Improvements, As a Stationary Dwelling Place for Any Time of the Year

The side and back view of the toy home, which was made by joining several portable houses

At one end of the living-room of the sports-loving young owner is a ladder for climbing to the bedroom

IN one of the beautiful suburbs of Boston is a little house that grew from a whim. It is the toy house, the plaything of a Boston girl who wished to spend the week-ends in the country, and who disliked the bother of opening up her father's big country house for short visits. Such a little house as she had especially constructed would be just the thing to knock up on some delightful corner of a country estate or on some bit of property where the owner has often wished to have a house, but has never felt that a great expense would be justified. It would also make an excellent impromptu shooting-box. But the principal advantage of this plan is that it makes it possible at a few weeks' notice to have a comfortable and not unsightly house. If the summer-home problem catches one unprepared, this is an easy way out; those who dislike the bother of planning and of going over designs from architects will rejoice in this easy solution of their problem.

A sloping bit of land shaded by trees was chosen as the site for her cottage and here was erected, not a real house that it would have taken months to build—long months that would have sapped the enthusiasm of the young chatelaine—but a quickly put up portable house. However, its mission of quick erection accomplished, it was firmly rooted to the earth, and became a pretty maisonette, not a scantily furnished shell of a house to be closed at the first breath of frost in the air.

THE ADDED IMPROVEMENTS

The portable houses selected were each twelve by twelve feet in size. Three of these were joined together in a straight row to form the front of the house. At the back was another room and a bathroom, and still farther back, the outdoor sleeping-room and a narrow porch.

The house has a small cellar lined with concrete. This cellar contains the hot-water furnace and a gas-heater for hot water. The house itself is built of very thin wooden clapboarding. Under the beams, and covering the clapboards, builder's dark red paper is placed—in fact, the entire house is lined with this paper, and the color effect is extremely good against the white paint, as it looks like a heavy cartridge paper. The roof is covered with builder's paper, rubber-oid, and clapboards, so that it is absolutely fireproof. The house, inside and out, is painted white. Green shuttered are the windows, and green the roof and the front door with its brass knocker.

LIVABLE LIVING-ROOMS

The front door opens directly into the dining-room and kitchenette combined. This is by no means an unpleasant combination, for the gas-stove and small porcelain sink are in the extreme righ -hand corner, where they can be concealed by a small screen, and the cooking utensils are kept entirely out of sight in the low, white cupboards that extend along the wall the length of the room.

In the average portable house there are no ceilings, as the rooms extend up to the roof. However, the owner of this house had wooden ceilings put into the dining-room and one other room. This provided a second floor for bedrooms and made the place easier to heat in winter. The glass door seen at the left of the dining-room opens into a writing-room tastefully furnished with an oak table and comfortably cushioned chairs.

The door to the right in the dining-room leads into a small, perfectly appointed bathroom, through which the outdoor sleeping-room is reached. Three sides of the room are of glass. The lower half of the windows lift up, and are fastened by hooks. This arrangement is necessary as the walls are too thin to admit of the windows being raised in the usual way.

A door to the extreme left in the dining-room opens into the living-room. It is difficult to realize, upon first entering this room, that it is only twelve by twelve feet, as it extends the full hight of the house to the roof. This gives it a surprisingly spacious effect. A chimney built on the outside of the house provides an open fireplace in which wood is burned, but in the dining-room hot-water pipes are used. The house is wired for electric light, and there are electric bells in each room. Opening from the living-room is another room of the same size, which is known as the "dog room," where four or five dogs live in great comfort. The room is perfectly ventilated by windows and a square opening in the wall, just above the floor, through which the dogs run down an inclined plane to the yard.

The furnishing of the dining-room shows an interesting commingling of rural utility and urban tastefulness

THE ORIGINAL BEDROOMS

The most original part of the house is in the arrangement of the two bedrooms. High upon the wall of the living-room is the door that opens into one of these rooms. As there is no staircase in the house, the owner uses little ladders, which are not so formidable as they appear. Like the bedroom doors, they are painted green, and they hang by long brass hooks from a strong iron rod. They can be lifted off and placed in the corner of the room when not in use. The bedrooms themselves, although under the pointed roof, are sufficiently large. They are quaintly furnished with a white iron bed, a very large doll's dressing-table, and a chiffonier, a white foot-stool for the dressing-table, two low, white chairs, and a rag rug.

Now comes the question: "What has the toy house cost?" The house itself cost $600; the hot-water heating system, $300; plumbing, $200; and the chimney, $45. Roughly speaking, the cost was about $1,500. This sum, of course, did not include the interior furnishings.

SOLVING *the* SERVANT PROBLEM ARCHITECTURALLY

A Plan for a Cottage That is Built Up Around the Center of Utility, That May Be Enlarged At Will, and That Especially Provides Against the Particular Inconveniences of the Small Ménage

[Note: An article published in Vogue of June 1, 1912, describing the "Ideal Home" which was exhibited by Mr. Reginald Fry at the Ideal Home Exhibition in London last year, proved to be so helpful that we have been frequently requested to publish further details. In accordance with this request, Mr. Fry has written an article more fully describing his plan. There has also been a special demand for drawings of the floor plans which were omitted from the illustrations of the former article, and these are therefore given here.]

An English cottage covered with gray rough cast, roofed in dark brown, gabled with reddish tiles, and shuttered in green, presents a pleasing array of color

SUCH a plan as is here submitted would serve for an ideal summer cottage to which to go for week-ends or for a few weeks or months when it is desired to dispense with the cumbersome removal from town of many servants. One of the chief accomplishments of the "Ideal Home" is its banishing of the cottage *bête noire*—the servant problem. The small house may be so designed that the servant can go about her duties without being seen by those who occupy the living part of the house. Since it is neither desirable nor comfortable that the small country home should attempt to imitate the hotel in the matter of servants, their number and prevalence, the Ideal Home has been planned for one servant who could reasonably be expected to care for the lower floor and the five bedrooms. Such a house could, of course, accommodate two servants.

Taking the small number of servants into consideration, the Ideal Home is so arranged that they may have access to the front vestibule through a door leading from the pantry. Also, there is a secondary stairway which rises directly from the kitchen so that they may reach any room of the upper floor without passing through the living-hall to the general stairway. By an ingenious arrangement of ventilators this stairway is prevented from being the usual annoying conductor of the odors of cooking to the rooms of the upper floor. A similar precaution is found in a ventilating trunk which is arranged over the dresser in the kitchen, and which consists simply of a line of plain ventilators which open in the outer side-wall and discharge the heated kitchen air into the yard.

JUST A PLEASING ARRAY OF COLOR

In a large house a perfection of balance becomes the essential feature of external design, but in the cottage a rather rambling effect is infinitely more desirable. Externally the Ideal Home is just a pleasing array of color, quite unsuited for any bit of architecture save a cottage, for after all the plan of the inside of a house is the important thing. Once that is right, the external appearance can be readily arranged by a good designer.

The roof tiles are dark brown, and the central gable is of reddish tiles which gradually approach in color the brown tiling over the porch. The oak timber work is filled in with very dark, red brick, the plinths and chimney stacks are of plum-colored brickwork, and the rough cast is in a warm stone color. The iron casements of the windows are painted a dark, lead color which is practically black. The shutters and treillage are green, and the big front doors are of oak. There is a red brick flooring in the loggia, and the tiny little roofs of the beams which jut out over it are tiled with red.

Every bedroom catches its coveted quota of the early morning sun from the southeast

THE ELASTIC PLAN

The general scheme in planning the Ideal Home was that it might be enlarged or reduced in measurements in order to afford rooms of any size desired. It will be noted upon examination of the plans that not only the whole number of rooms may be enlarged, but that any particular room and that above or below it may be enlarged without disturbing the general plan of the house. Also, an extra room, such as a billiard room or snuggery, may be introduced into the accommodating plan and yet leave its "theme" intact. In fact, it is possible to group rooms for a large house about the central design. So admirable is the interior arrangement of the rooms on the ground floor that the reception-room, the hall, and the dining-room have at least one window opening to the south. There is an eastern window also in the dining-room, and from the drawing-room one may look out upon the sunset in the west. In the complete scheme of light and ventilation the larder has in no wise been neglected, for it has a window opening toward the least warm corner of the four winds—toward the north. The large hall and the drawing-room afford a generous impression of space, and the drawing-room with its windows facing three points of the compass is a most pleasant, sunny spot.

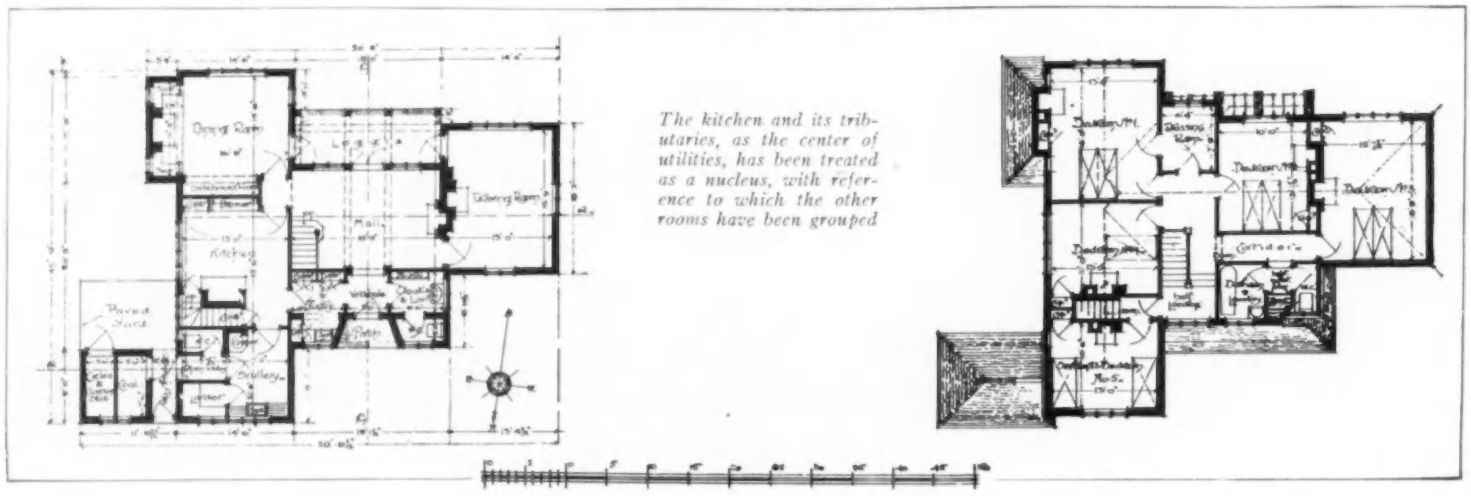
Quite a charming feature of the floor plan is that the dining-room, the drawing-room, and the hall each have doors opening upon the loggia. This is one of the prettiest places imaginable. The roses clamber up about the oak beams which ceil it, and the red brick floor gives an appearance of the cheeriest comfort.

ALL BEDROOMS SOUTHEAST

The second floor of the Ideal Home is so arranged that each of the five bedrooms may claim its coveted quota of morning sunshine from the southeast. The servant's bedroom is situated at the head of the secondary stairway, within call of the other bedrooms, but quite apart from them.

All the water arrangements of the upper floor are placed over those on the ground floor so that the plumbing is very simple. The bathroom, tiled with pale green, is delightfully generous in size. One thing about this room which is particularly interesting, as well as unusual, is that it has a draught-resisting door which is made entirely of one heavy piece of wood.

REGINALD FRY.



The kitchen and its tributaries, as the center of utilities, has been treated as a nucleus, with reference to which the other rooms have been grouped

YEARS AGO, BEFORE THE CREATION OF THE TAILORED SUIT, THE MANTLE REIGNED SUPREME; NOW THE PREVALENCE OF THE ONE-PIECE DRESS DEMANDS THE RETURN OF THE SEPARATE WRAP, AND BERNARD, WISE IN HIS GENERATION, SUPPLIES THE NEED—ONE OF HIS FAMOUS TAILOR-MADES

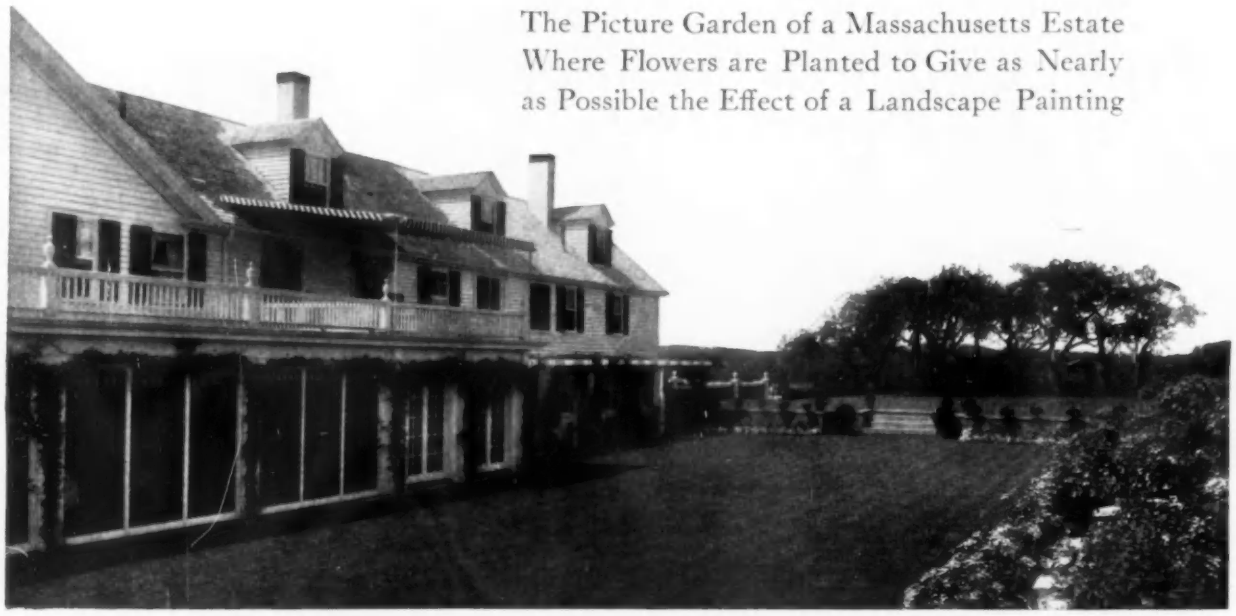
A MYSTIFYING combination of jacket and cape rendered more arresting by the beet-red color of the material used, a silk crépon. The jacket front is joined to the cape back by pipings of black satin, which also forms the upstanding collar and the girdle. The buttons are of black passementerie.

"HUSSAR" is the apt title given this three-quarter coat of Bulgarian blue cloth. The rippling, military, shoulder-cape is widely collared with black satin and fastened with a tab of the same. Shining bright are the large, nickel buttons that pleasingly break the line at the smooth sides.

INTEREST is equally divided between the coat and skirt of this suit of old-blue cloth. The coat possesses a belted waistcoat of blue and white linen fastened with pearl buttons, and puffed undersleeves of the striped material. The skirt contributes side lacings, above which are hip pockets.

PAINTING WITH FLOWERS

The Picture Garden of a Massachusetts Estate Where Flowers are Planted to Give as Nearly as Possible the Effect of a Landscape Painting



From the verandas of the remodeled farmhouse is viewed the glowing canvas of nature

The rockery in the foreground overlooks the Lower Garden with its quaint flowers and early vegetables marshaled in orderly sections

THE ideal combination of house and garden on the estate of Mr. George E. Barnard at Ipswich, Massachusetts, is the result of many years of careful thought. The house originally was a small, unattractive farmhouse, dilapidated and forlorn, containing only four rooms, and situated in the midst of uncultivated grounds. But the location attracted the purchaser, who saw in it possibilities for development. Since then the house has been added to from time to time, and as it now stands, it is a good example of what can be done to suit a farmhouse to modern tastes. Vine-covered verandas surround three sides of the house, the shrubbery has been picturesquely planted, and the interior has been made into attractive suites of rooms.

USING FLOWERS INSTEAD OF PAINT

But the garden itself, the "Picture Garden," as it is called, is the charm of this estate, and as a proof of its beauty it received the Hunnewell Triennial Premium as the best garden developed without marble fragments. This absence of marble pieces and garden furniture discloses the purpose of the garden—to obtain adequate color schemes unaided by such accessories.

From the time the garden was first started, it has been the wish of the owner to paint in flowers what artists have painted on canvas. Steep hills have been converted into gentle slopes; bare spots have been made to bear beautiful plants; and color schemes have been so carefully considered that there is no inharmonious note in the finished garden. The result, as one views it from the veranda or from different points of the walks through the grounds, is that of a series of immense canvases where the picture changes with each move.

In all, the garden proper occupies about ten acres of highly cultivated ground. It consists of the Hill Garden on the north, and the Lower Garden on the west, both about the same size. The higher garden shows chiefly herbaceous borders, about eight hundred feet long, that are backed by shrubbery, and that terminate in two circles, each twenty-five feet in diameter. They form an entrance to the summer house situated at the crest of the hill. The borders are edged twice each year, to provide for a succession of bloom—first with pansies, five hundred of a white variety, which are planted April first, and then in June with the same number of white petunias, which keep an unbroken edging until the frost comes.

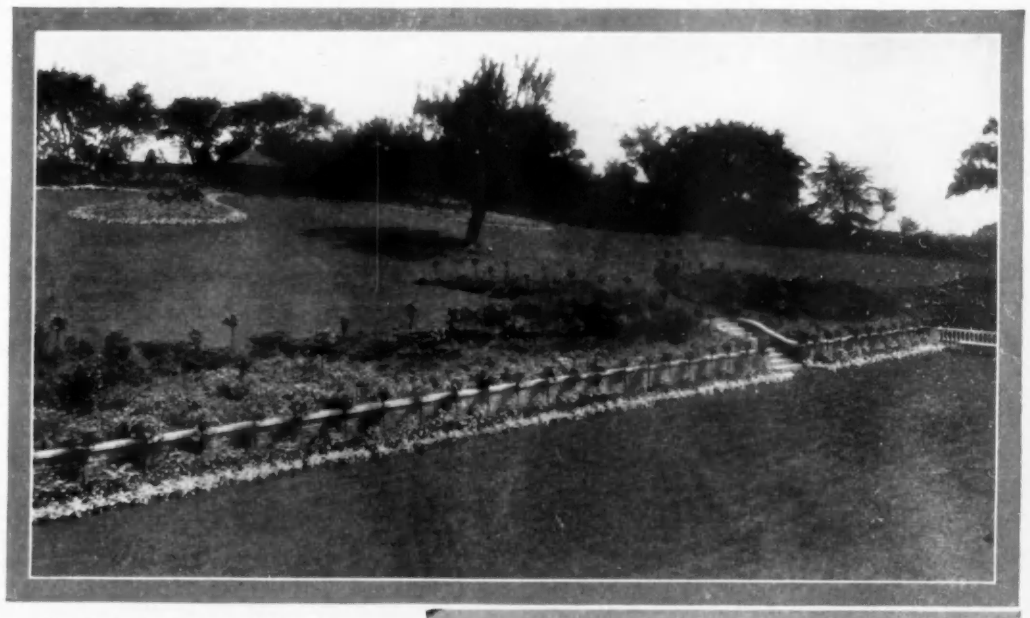
At the end of the slope from the summer house there is a flight of ten steps that enter a lawn which extends to the veranda. This lawn is enclosed by a three-foot, terraced wall, the top of which is decorated at intervals of ten feet with large pots of Phyllis geranium.

Below the wall is a formal garden about three feet wide. Here are found three rows of bedding plants, the outer one of centaurea candidissima, the central row of begonia erfordia, and the third row of standard heliotrope alternating with abutilon. At the left of the terrace is a conifer bed, seventy feet by forty, dotted with King Humbert cannas, and edged with Pennisetum longistylum.

GARDENS APLENTY

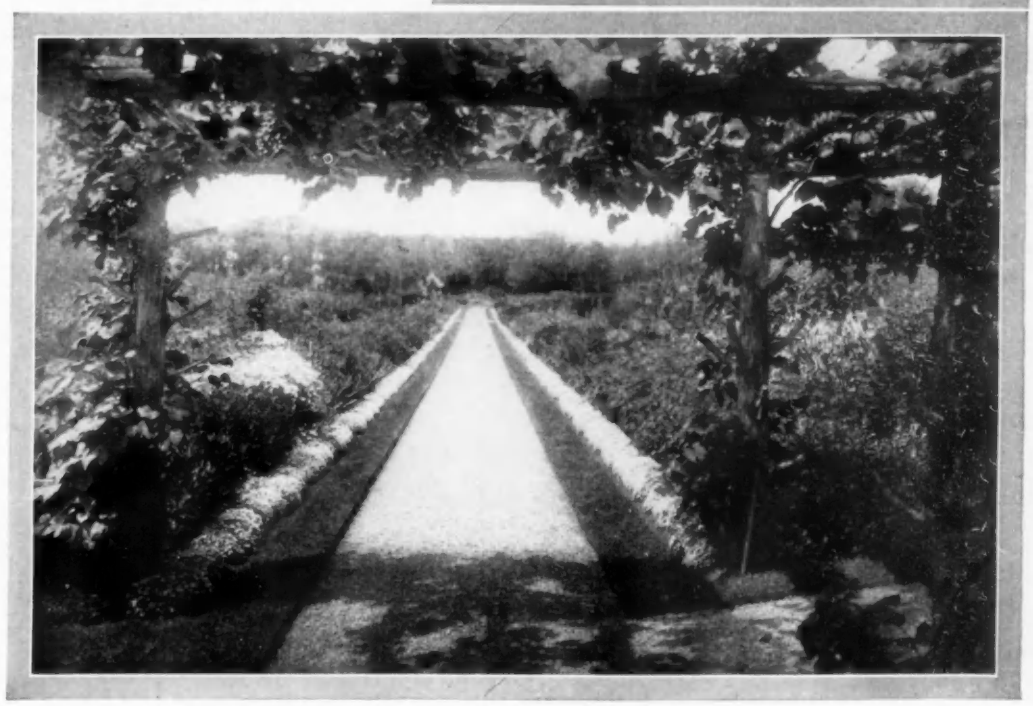
If the Hill Garden is interesting, much more so is the Lower Garden, which is reached by a series of steps. Oblong beds running east and west are flanked on the northern side by early vegetable gardens and on the southern side by herbaceous borders. Beyond is the rose garden, the English garden, the rockery, and the Alpine and water gardens, which last occupy a space originally covered with water and an apparently endless depth of black mud. The herbaceous borders on the south side are arranged to match those flanking the fifth and sixth squares. All the paths are under-drained with three-inch pipes to insure dry footing at all seasons of the year.

One lingers longest in the rose garden, where one thousand hybrid tea roses are planted in three-foot beds cut in scroll form out of grass that extends entirely across the garden at the end of the squares. The rockery is constructed of stones and bolders taken from the place as the work proceeded. The plantings are arranged in blocks and drifts averaging one hundred plants of a given kind to each block, and here choicest Alpines are used. The water garden is arranged partly inside the rockery. One section is planted with hardy and the other with annual water lilies.



On the crest of the Hill Garden is the summer house, from which the hill slopes to a terraced wall and a narrow, formal garden

At one end of the house is a veranda with a pergola top inviting climbing vines



From beneath a fruit-laden grape arbor stretch out the vegetable gardens, bordered with flowers

THE SUMMER TOP-COAT IS THREE-QUARTER LENGTH, A BIT MORE SHAPELY IN CUT, AND LESS SEVERELY PLAIN THAN ITS WINTER PREDECESSOR

COATS FROM FRANKLIN SIMON & COMPANY

THOUGH this English coat of homespun is single-breasted—a decided novelty this season among coats of this character—it is quite warm over the chest, as it buttons up snugly to the black velvet collar. The fulness of the coat body, back and front, and of the sleeves is belted to give a certain shapeliness.

A COAT to replace the too-popular white polo model is this one of white éponge, lined with white silk. The convertible, white moire collar may be worn open in revers-fashion or buttoned to the throat. Unusual is the back seam, placed a little to the side of the center-back and trimmed with white buttons.

ONE of those warm, yet light-weight top-coats of an imported, rough woolen material in a red-brown mahogany shade, that may be used for motoring or to slip on after the game of tennis. The collar is convertible, the buttons are of a harmonizing brown, and the belt-pocket is an extremely useful novelty.

THE COTTAGE *of* SHORT STAYS

Less than a House, More than a Camp, is This Simple Structure for a Few Weeks' Pleasuring in Summer—Suggestions for Its Simple Furnishing

REAL estate men say that the total expenditure for taxes, repairs, and insurance, and the average loss by depreciation in real estate values is never over four per cent. of the value of a property. In the case of a house which is built by a loan association, six per cent. must be added to this sum for interest on the loan, which brings the annual expenditure up to ten per cent. It is reasonable to suppose that a small, summer cottage can be built for $1,200, ten per cent. of which will amount to $120 for annual expenses. The interest on the land loan, which will be at six per cent., will be only about twelve dollars, as a plot of ground suitable for the cottage will be available in some country district within commuting distance of town for $200. Adding this twelve dollars to the $120 already accounted for extends the cost of keeping the cottage up for a year to $132.

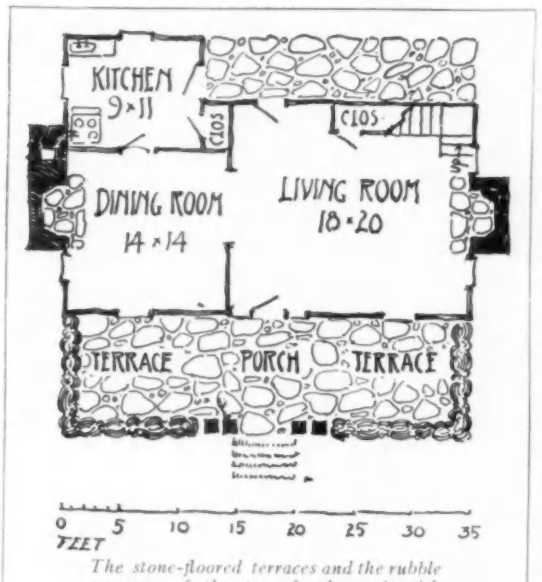
THE PLAN OF THE COTTAGE

Such a house as the one suggested at $1,200 is sketched on this page. The outside is painted white, save that the shutters and the front door are dark green. The roof shingles may be green also, although in the cottage illustrated they are the soft, weather-stained gray which comes from a few months of sun and rain. The chimneys are made of gray stone, which harmonizes well with such a roof treatment.

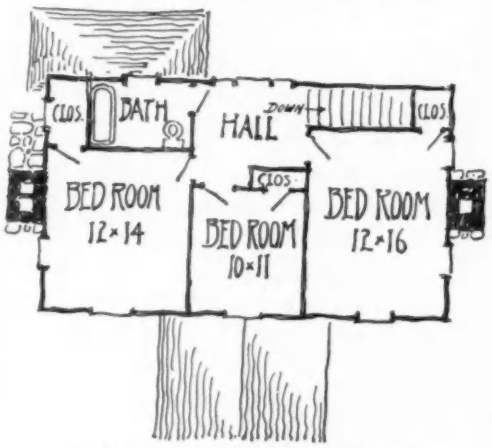
At the front of the house there is a ten-foot entrance porch with a terrace at each side, which is bordered by a privet hedge and floored in stone. From the front door one passes into a big living-room, eighteen by twenty feet. This room is made comfortable by a big open fireplace at the end opposite the door. It has also the attraction of a huge coat closet which fits snugly beneath the stairway. The dining-room opens to the left of the living-room, and it also has an open fireplace. The kitchen, which opens on a stone terrace at the back of the living-room, is fitted with a large storeroom.

On the upper floor of the cottage there are two generous bedrooms and one smaller one. The small one, however, is as large as the average hotel room, and has a large closet, as has also the room on the right of it. On the opposite side of the hall is a large bathroom very simply furnished.

There is more than a suggestion of hospitality in the comfortably pitched roof and the generous chimneys of the cottage



The stone-floored terraces and the rubble masonry of the two fireplaces furnish the keynote of both exterior and interior decoration—a lovely tone of gray



In the arrangement of the second floor a generosity of space unencumbered by complications of small rooms or passages is especially worthy of note

A FIRM FOUNDATION

There is no cellar under this house, but it is particularly worthy of note that the cottage is so constructed that one could be introduced at any time at comparatively little expense. The house as it stands is built on a series of stone foundation piers. Properly creosoted, wooden posts may be used for this purpose, or, if preferred, cement blocks will do as well. The porch is built on the same foundation materials as the house, and it should by no means be floored with wood. Brick or cement should be used as flooring here, or, if possible, the flat stones which are so picturesque for such purposes. A wood-floored porch is not only out of keeping with the cottage, but, deserted during the winter months, it will fall into disrepair in very short time.

The chimneys are built of rubble masonry, but in stoneless vicinities brick may be used effectively. It is not desirable to use cement blocks for this purpose, but if it is unavoidable they should be roughcast or pebble-dashed.

The framing of the house shows on the inside, as there is no plastering or lining of any kind. The studs are, therefore, very carefully planed and all roughness is smoothed off.

The second floor joists are planed, blocked together in pairs, and finished with molding. This gives the effect of a heavy-beamed ceiling. The flooring of the second-story rooms is planed on the under side to form the ceiling of the lower rooms.

If one chooses to work out the plan of this house on a more elaborate scale, the walls may be paneled between the studding and painted a soft gray. This treatment gives a pleasing background for pictures or other wall decorations. The whole plan of this house lends itself very readily to extension and elaboration. In fact, it has been planned that, with the addition of more modern plumbing arrangements, a paneled treatment of the wall spaces, and an enlargement of the veranda to include the stone terraces at the front, this cottage would assume the character of a rather sophisticated summer home. Assuming that such elaborations have been made, the furnishings herewith presented would not be out of keeping. In fact, they have been most carefully selected to suit so unpretentious a house—one costing anywhere from this minimum of $1,200 up to $10,000.

ATMOSPHERE *in* WILLOW AND CHINTZ

ARCHITECTURE plays the chief rôle in the decoration of the interior of a house, for only with correct proportions, perfect balance, and carefully considered lighting facilities can a really attractive and restful whole be accomplished.

Because it supposedly makes the first impression, one often hears a hall referred to as the keynote of the house, but the first impression is made, really, if the owner of the house is a clever person, even before the hall is reached. The setting of a house, its comfortably furnished veranda, its window-boxes filled with rows of bright flowers, and the pretty curtaining of the windows are the things which go to make up the first impression.

THE LIVING VERANDA

The veranda of a country house is where the family really lives, so quite as much attention must be given to the selection of its furniture as for any of the rooms. The narrow, willow table which is illustrated at the top of page 61 has an undershelf and pockets which will be found most useful. There is ample space on this table for newspapers, and a bit of sewing may be safely trusted to the generous pockets, for no breeze, however brisk, may blow it away. The price is $20.

Electric lamp with chintz shade and painted base, $25

The *chaise longue* shown in the porch furniture group at the right of page 61, is made in two parts. This is particularly convenient, as it may be made to do duty as two chairs when a number of guests arrive. The chair and foot-rest are priced at $11.25. The Bar Harbor chairs are quite the most comfortable and good-looking to be found among the inexpensive ones, and if glazed chintzes are used for the cushions, such chairs may be left on the veranda on clear nights, for the dew will not harm them. This does not mean, however, that they will stand a real shower. Without the cushion, the Bar Harbor chair illustrated sells for $3.50.

A tea-wagon saves so many steps that it is really numbered among the

An hour-glass chair which costs, in unstained willow, without cushions, $12; with cushions, $20

Seven feet of solid comfort is promised by this long settee, so attractively cushioned and pillowed; with cushion, $43.50

A deep-seated Curzon chair offers a grateful resting-place after a long country tramp. Price, $10

essentials in veranda furniture. The one shown on page 61 is $24. A willow bird-cage designed from those patterned on old, block-printed linens will be a quaint addition to the veranda. Such cages may be bought for from $3.50 up.

The stone-floored veranda bounded on three sides by well-trimmed privet hedges, and furnished as suggested, is quite charming enough to serve as introduction to the charming inte.ior.

IN GRAY AND COPPER

First comes the living-room. If we would but begin by eliminating every unnecessary article, and then give the greatest care to placing the necessary furnishings, the secret of a livable house would have been learned. The essentials must be as attractive as possible and in harmony with their surroundings, and every one must have a reason for being.

As the walls and woodwork of the interior of the cottage are in this case stained a warm, French gray, and the floors a warmer tone of the same color, the living-room furniture might be stained gray also. The gray of the fieldstone of the chimney-breast and hearth makes a splendid keynote for decoration.

The fireplace itself, fitted, perhaps, with andirons, a copper hot-water kettle hung on a trivet of wrought iron, a long-handled toddy bowl of hammered copper, a warming pan, and a corn popper hanging on the breast, leaves small need for purely decorative articles.

The hot-water kettle shown sells for $15, and the copper toddy heater, which has a silver-plated lining, sells for $7.50. For the mantel, little lamps are very charming. Some pretty ones are made to fit into an unusually satisfactory candle-stick from which there is practically no danger of fire. A lamp of this kind is similar to the old-fashioned whale-oil lamps, and they will burn for two evenings, if the evenings are not extended too far into the mornings. The quaint little chimneys on these lamps do not require wire holders for their shades, so this gives a greater field of choice than is possible in the case of ordinary candle-shades. These small lamps are splendid, too, for side-lights both in the living-room and in the dining-room, and they are indispensable in the chambers above if there is no provision for gas or electricity.

A substantial, general utility chair of wicker, in any color, is $12.50

Most attractive window-shades, which dispense with the need for curtains, may be made of glazed English chintz

A TOUCH OF IMPRESSIONISM

Beside the fireplace, standing well out into the room, might be placed a willow seat stained a soft gray. A cushion and brilliant pillows, ones that would lose their charm were their setting other than the neutral one it is, give life. At its head is a tall floor lamp, such a one as shown on page 59. It has a slender, gray base decorated in gaily painted flowers; it measures six feet from the floor to the top of its shade. The shade is of glazed English chintz, hand-painted in a large flower and foliage design.

The pillows illustrated on page 61 have been selected with a view to their especial suitability for use on this settee. The entire background of the room—woodwork, walls, furniture, and floor—have been stained in cool grays, and therefore such things as pillows, **books, window- and** lamp-shades, and screens are depended upon to introduce an apparently accidental note of color. Although the word accidental is used, there was no accident in the choosing of these pillows, for while they are very different in both color and design, they

Carved-wood electric-light standard, painted in two tones. Price, $10. Harmonizing shade, painted in flowers and butterflies, $16

A group of living-room furniture which savors of the impressionistic in coloring, and which in design is almost severely simple

A hot-water kettle of burnished copper to swing over the living-room fire on cold days; a long-handled toddy heater would not be amiss to keep it company

A dressing-table, painted black, which a clever woman may stencil in gay flowers. Price, $12.75

are essentially harmonious. They were evolved in the Vienna workshop under the guidance of Professor Hoffman, and although they are truly Futuristic in design, they have a place of usefulness in this unpretentious, quiet room.

The pillow on the left has a background of subdued green, on which figures a disc pattern in tones of bright orange and black. The one at the right has an olive-green background patterned in fruit and leaves in tones of blue, outlined in black. Between these two exponents of pure color is a pillow in a black-and-white stripe broken by a flower flatly printed which yet holds its strength wonderfully well.

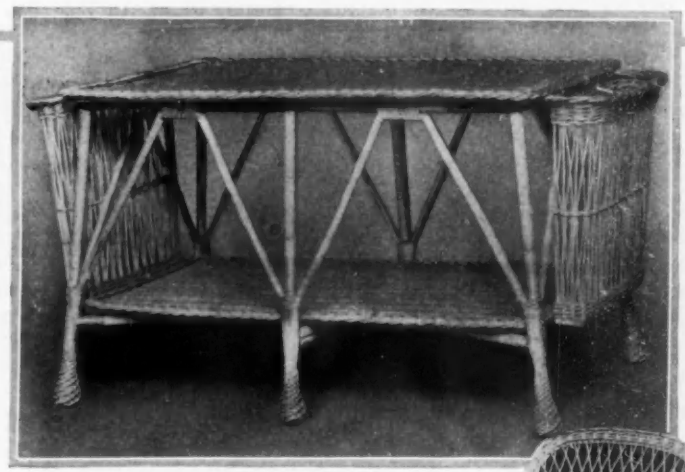
WILLOW FURNITURE—AN ALTERNATIVE

The space in the living-room between the window looking upon the terrace and the front door is utilized for built-in book shelves which balance the stairs at the opposite end of the room. Instead of the usual hangings, a three-fold, chintz-covered screen is placed at the opening from this room into the dining-room. The screen illustrated on this page may be had stained in any color for $6. A table sufficiently large to hold books, magazines, and a reading-lamp, and substantial enough also to do duty as a writing-table, stands well into the living-room in front of the dining-room opening. The dining-table shown on this page sells for $27. With the addition of braided rugs and a few comfortable chairs the room, as described, will be a most attractive one.

If the willow furniture shown at the top of page 60 seems too much like the porch furniture to be pleasing to every taste, it is suggested that the pieces of furniture grouped at the bottom of this page may also be used to advantage in a living-room of the kind described. The chairs are hand-made in a most careful and substantial manner. The wood is ash, and the seats are of rush. Such chairs are decorated, after they reach New York, under the direction of a shop where things of unusual interest are to be found. The chairs and table may be made to order in any color desired.

The simple dining-room furniture is stained gray. Rush-bottomed chairs similar to those shown for the living-room would lend themselves well to the color decoration of the dining-room, and they need not be so pretentious, nor so expensive as the ones suggested for use in the living-room. A glazed chintz similar to the one shown on page 60 may be used for the dining-room windows; its pink roses, violet dahlias, and soft, green foliage will add the necessary touches of color to the room. This glazed chintz is thirty-six inches wide, and sells for $1 a yard. Wall-flower pockets, patterned in flowering vines, quaintly shaded side-lights, and bits of colored china also add their quota of brightness.

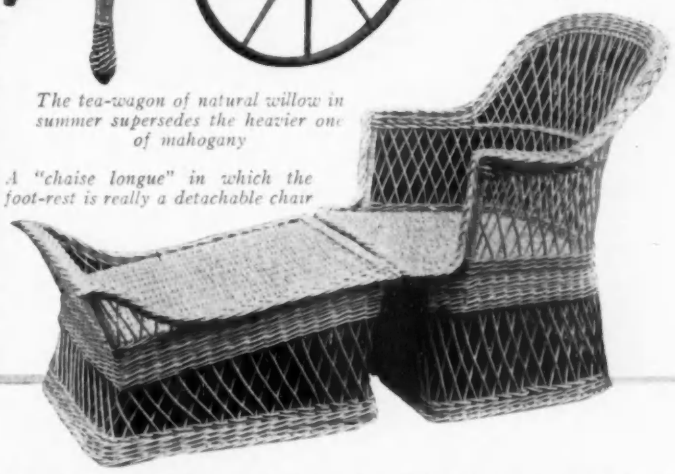
THE VERANDA FURNISHED IN WILLOW AND CHINTZ IMMEDIATELY ASSUMES THE COMFORT OF A LIVING-ROOM



A table of weather-proof willow with generous pockets

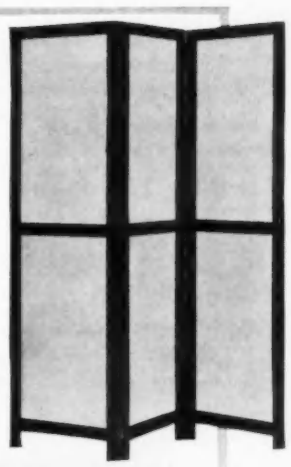
The tea-wagon of natural willow in summer supersedes the heavier one of mahogany

This Bar Harbor chair may stay out unharmed on dewy nights



A "chaise longue" in which the foot-rest is really a detachable chair

This dining table can be extended to a hospitable eight feet



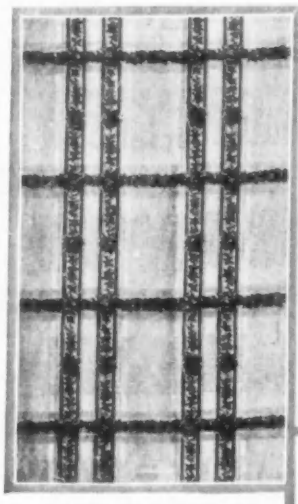
A three-fold screen may be the substitute for dust-collecting hangings

The double duty of buffet and serving-table can be performed by this large, shelved table

For the dining-room, a high-backed chair with reed seat. Price, $3.50

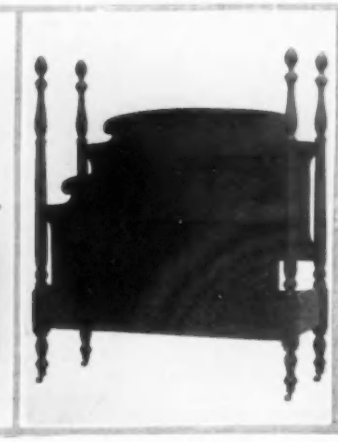
DISTINCTION IS IN DIRECT RATIO TO SIMPLICITY IN THIS DINING-ROOM SET

A one-tone treatment of furniture and walls demands a dash of futurist colorings in the settee pillows

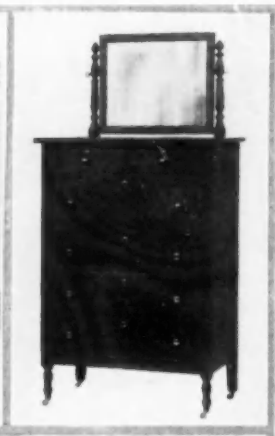


Bright designs hand-blocked on an orange ground for bedrooms

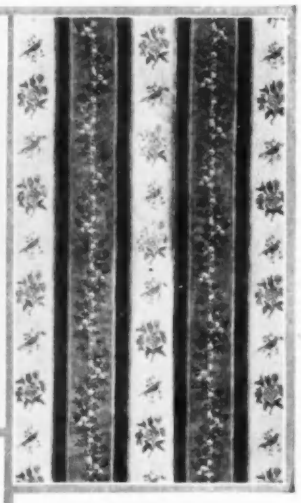
A bureau of natural oak may be painted any color. Price, $22.50



A four-posted bed comes in any width or finish for $16.50



A chiffonier which boasts a most satisfying number of drawers, $21



Stripes of flower garlands and little birds on a gray linen ground

FOR THE BEDROOM, SIMPLE FURNITURE PAINTED A SOLID COLOR OR ELSE STENCILED WITH GAY COLORS ON A SOBER GROUND

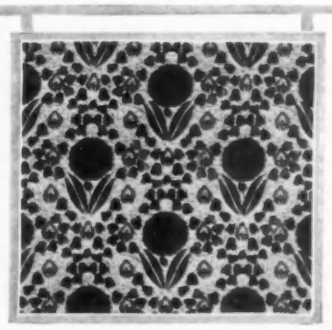
Above the buffet, which is shown in the group at the lower left of page 61, may be placed shelves for china. The shelves below the buffet and the leaves which may be drawn out above the drawers are most convenient, and dispense with the necessity of a serving-table. Price of buffet, $15.

THE CHARM OF THE BLOCKED LINENS

In the decoration of the bedrooms one may indulge in the charming, blocked linens. They may be used with equal effectiveness for bed-spreads, slip-covers for furniture, dressing-table curtains, or window and door-hangings. The bit of linen for this purpose, which is shown in the middle of this page, is a combination of scarlet, violet, orange and black. It is forty-nine inches wide, and sells for $2.25 a yard. The hangings illustrated on this page are of a somber, burnt-orange tone patterned in violet, green, and white flowers outlined in black. These linens are thirty-two inches wide, and sell for 90 cents a yard. Although Paul Poiret first used them for automobile coat linings, they have been hailed with great delight by the decorators.

Reed furniture is most refreshing for the summer bedroom, and such bedroom suites, which are usually left in their natural state or else stained in some cool color, are quite a novelty.

The set shown at the bottom of this page has five pieces, each of them vying in novelty and grace of outline with the others. The dressing-table has its rectangular mirror set on a base of wicker-work crossed in a lacey design which is the only open-work about the top of the table. At a first glance a piece of furniture entirely in reed work would seem to be unsubstantial, but it will be noted that the closely woven ends beneath the table and the rods which brace it from the sides make of it an article of no uncertain stability.



A perfectly balanced color scheme of scarlet, violet, orange, and black has this hand-blocked linen

The novel tri-cornered wash-stand defies any corner to be too inaccessible to yield every inch of its space to use. The greater part of this piece of furniture is done in open wick-erwork, but the front of the good-sized drawer is in a closely woven, checked design that precludes the entrance of dust.

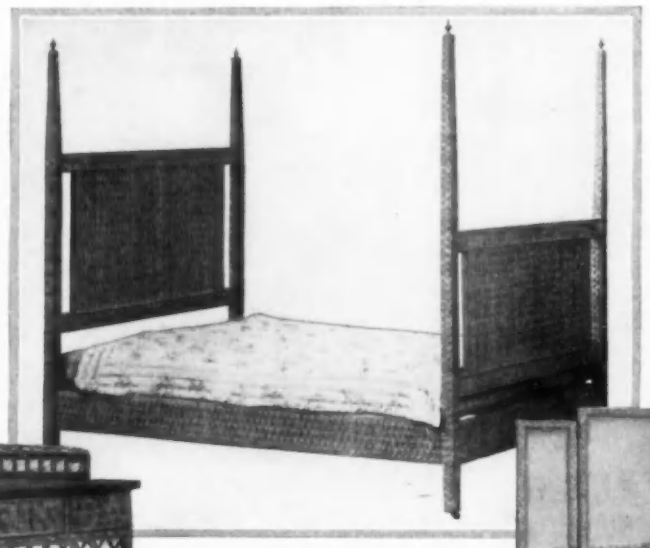
The generous, four-posted, reed bed invites the pleasantest of midsummer nights' dreams. The flat surfaces of the head and foot boards may be wiped off with a damp cloth without fear of injury, and the lightness of the frame of the bed makes a frequent sun bath a simple operation.

STENCILED FURNITURE

The four-posted bed with the dresser, chiffonier, and dressing-table to match which are shown in the group at the top of this page may be had in birch, stained a mahogany shade or painted any color desired. A most charming set has been made by painting the furniture black, and stenciling it with flowers in gold and colors. Where black is chosen, the walls should be made a warm, antique ivory tone, and the chintz of the hangings should be of the cheeriest sort. It is quite necessary that a room furnished in this way should have a sunny exposure, and that the candle-shades reflect the brighter colors at night. The washable rugs, to be had in any color and at any price, are, because of their coolness, quite the most satisfactory for such a room.

This willow toilet table for $30 includes the low-backed chair

No corner space too elusive to be utilized by a triangular wash-stand. Price, $22.50



A tall-posted reed bed promises pleasant midsummer nights' dreams. Price, $75

A BEDROOM ALL FURNISHED IN REED IS AS REFRESHING AS PRETTY

A toilet-table for $48, shows the three-fold mirror prized by the well-groomed woman

To complete the set of reed furniture is the generous chiffonier; $60

SEEN on the STAGE

Since It Is the Purpose of Art to Tell the Truth About Life, Plays that Speak Rosy-Tinted Lies, "Sweet and Wholesome" Lies, Are Ever the Most Immoral

By CLAYTON HAMILTON

"The Purple Road," in which Valli Valli and Harrison Brockbank lead, is one of those operatic romances rather likely to fail because it is too good for its audiences

SPRING may be considered, in more than the usual senses of the word, a time of resurrection. In the theatre, for instance, it is the season generally chosen for the revival of old plays. The reason for this is obvious. After most of the regular productions of the year have been withdrawn, it is comparatively easy to assemble a special company of noted actors; and, in order that each of them successively may take the center of the stage, it is most convenient to revive a play that was written in the period when it was considered the proper function of the playwright to provide a "fat" part for every actor in the stock-company that was to be exploited by his piece. "Give everyone a chance to act, and hang the consequences"—this seems to have been the motto of the Victorian stage-director. In actual life a servant is a servant, and usually minds his business, but in the plays of our fathers, a servant had to wave his arms about, or sing a song, or be boisterously impudent to his employer—in order to allow some "artist" an opportunity to act.

The revival of old plays affords the student of the theatre an interesting opportunity to reflect upon the progress of the drama. We are living at present in a period when this noblest of the arts is rushing forward at a rate that has never been equalled in the entire history of the theatre; and it is instructive to be reminded of this fact at a time when eloquent but elderly commentators are sighing sentimentally for "the good old days" that are no more.

It has already been pointed out in these pages that the art of the drama has been so completely revolutionized in the last thirty years that the technical methods of our dramatists to-day differ more essentially from the methods of the mid-Victorian playwrights than these in turn differed from the technical methods of Æschylus. It is unnecessary, in the present context, to return to a discussion of this topic; but a word may now be added concerning the progress that has recently been made in the attitude of the dramatic art toward life itself.

All unwittingly "Rosedale" is one of the most immoral of plays. Notwithstanding, Elsie Ferguson wins great acclaim

A FIFTY YEARS' RETROSPECT

THE text for such a commentary is furnished by Mr. William A. Brady's admirably acted reproduction of Lester Wallack's "Rosedale." This dramatization of a now-forgotten novel was first acted in New York at the old Wallack's Theatre, at Broadway and Thirteenth Street, on September 30, 1863. It was easily the most successful drama of its decade, and may be regarded as representing that period at its best. During its first season it was acted 125 times, to record receipts that averaged $900 a performance; and it was successfully revived in 1865, 1868, 1871, 1877, and 1894.

It is not difficult to understand the popularity of this play; for even at the present time it proves itself to be a remarkably effective piece of theatrical contrivance. Several of its scenes are exciting, many are amusing, and a few are genuinely charming; it assembles a round dozen of interesting parts; and it displays a thorough knowledge of the exigencies of the stage. Its defects, when we compare it with the best plays of the present year, are seen to be not technical. It is very differently made than "Hindle Wakes" and "Rutherford and Son," but, looked upon from the point of view of its own method, it is just as well made. It is not difficult for an audience to accept the technical conventions of a period of the drama other than its own. We do this every time we see a play of Shakespeare's, and the production of "The Yellow Jacket" proved that it is possible to receive an impression of reality through the medium of the most unaccustomed and outlandish ritual of expression. If "Rosedale" seems old-fashioned to us now, it is not because of its soliloquies and its asides, its alternation of front scenes with back scenes, and its deliberate balancing of serious and comic passages. Our own conventions, though different, are probably as artificial. Lester Wallack knew as much about the technique of the stage as does Mr. Stanley Houghton or Miss Ghita Sowerby. The superiority of our own plays is not inherent in their form; it is inherent in the spirit of their reference to life.

For—in spite of our reverence for Mr. William Winter—it must be emphatically stated that the drama of fifty years ago was merely a craft, and not, in any proper sense, an art. The Purpose of Art is to tell the Truth about Life: and I have set this statement with initial capitals because it has been in every age the creed of all good workmen. No man is truly an artist if the sum-total of his life's endeavor has been actuated by any lesser aim than this. At Columbia University the candidates for the degree of Doctor of Medicine are still required to take the ancient Æsculapian oath to dedicate the knowledge that they have acquired to the faithful and unfettered service of the Eternal Gods; and it would be fitting if any candidate for the career of Art should be required, in similar terms, to bind himself to tell "the truth, the whole truth, and nothing but the truth."

It is evident from "Rosedale" that it never occurred to the dramatists of fifty years ago that it was their duty to endeavor to represent the truth of life. Instead, they deliberately substituted a rosy-tinted lie. Even the author of "Rosedale" can not have imagined that his fabricated fiction provided an explanation—or, in Matthew Arnold's phrase, a "criticism"—of life. He did not even try to hold the mirror up to nature. He conceived the theatre as a place wherein the public might escape from actuality into an insane and pleasing realm of make-believe, instead of conceiving it as a place wherein the public might be privileged to ascend into the educative region of reality.

The attitude toward life which was maintained by the playwrights of fifty years ago must be stigmatized, by any serious student of the drama, as an immoral attitude. In a recent public address Mr. Augustus Thomas stated that the theatre is the greatest engine of suggestion that has ever yet been invented by the mind of man. More people are influenced, for good or evil, by the theatre than are influenced by any church, or even by any university; and the impression of life that is conveyed by the theatre is therefore a matter of serious civic concern. The drama is the most effective of all the teachers of the public, and it is of the utmost importance, in any period, that the drama should dedicate itself to truth, and should not permit itself even the shadow of a lie.

The drama of Lester Wallack's day taught that all human beings may be divided into two classes—those who are very, very good, and those who are very, very bad. This is a lie. It taught that virtue is always rewarded, and vice is always punished. This is a lie. It taught that virtuous people are always physically stronger and mentally more capable than vicious people. This is a lie. It taught that women are always sillier than men. This is a lie. It taught that absolute ignorance is an essential element of female virtue. This is a lie. It taught that the only humanly interesting people in society are either aristocrats or servants, and stigmatized as dull the entire middle class that constitutes the great majority of mankind. This is a lie. It taught—but why go on?

The immorality of bearing false witness against life is seldom insisted upon. On the contrary, a play which tells lies about life—if only the lies be rosy-tinted—is often praised for being, as the phrase is, "sweet and wholesome." We have before us, at the present time, a case in point. In the last number of this magazine, a play by Mr. Owen Davis, entitled "What Happened to Mary," was reviewed with smiling appreciation. This play, though written recently, dates ethically from the mid-Victorian period. It has lately been commended in public letters by the Governor of New York State and the Mayor of New York City. Both of these exalted public-servants have advised every working-girl to see the piece because of the wholesome moral lesson that it teaches. This "wholesome moral lesson" may be summed up in the statement that, under any circumstances, Heaven will protect the working-girl.

The play teaches that the best preparation for the inevitable battle between the sexes is an utter ignorance of the fact that there is to be any battle, and an entire lack of knowledge of the unequal terms on which the warfare must be waged. It teaches, furthermore, that if a girl is ignorant enough, somebody will surely happen along at the righ moment and give her a job. It also inculcates the doctrine that a poor girl is certain, sooner or later, to be sought in marriage by a man of wealth and sterling character. One trembles to think of what might happen to any shop-girl if she should seriously accept the advice of our Governor and our Mayor, and proceed to build her life upon the basis of these doctrines. Yet, one of these amiable moralists has also taken pains to publish a letter in which he declares that the utterances of the wisest man who lives in France to-day are of very small importance to the public.

If we are to censor the theatre at all from the standpoint of morality, let us by all means attack those plays that teach the public that life is something different than it is. The truly moral works are those that tell the truth. "Rosedale" is immoral, because it woos us to admire traits of character that are not truly admirable, and persuades us to applaud actions that are not really heroic. The theatre of fifty years ago was an immoral institution, because it propagated a false and fabricated view of life instead of endeavoring "to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure." From the point of view of art, whose purpose is "to hold the mirror up to nature," Mr. Galsworthy's "The Pigeon" is more worthy than all the dramas of the eighteen-sixties put together. Thus far, in its attitude toward life, the drama has progressed in fifty years. By this distance—enlightened by the torch of Truth—we have marched forward from "the good old days."

Copyright by Moffett Studio Chicago

Grace George's performance in "Divorçons" is one of these perfect things that serve as a standard of comparison. William Courtleigh ably abets her humor

"ROSEDALE"

WHEN we look at "Rosedale" more particularly from the theatrical, instead of the human, point of view, we are required to admire its technical efficiency. Each of its eight scenes is effective in its way, and all its dozen parts afford the performers opportunities to act. In 1863 the public went to the theatre to see actors; nowadays they go to the theatre to see a play. That is the difference that has been occasioned by the progress of half a century. The actor has receded from the limelight, and "the play (and not the actor) is the thing." We go to the theatre to-day to receive a vision of some phase of life recorded by one man. Our fathers, fifty years ago, went to the theatre to watch certain histrions perform.

We perceive this difference in "Rosedale." In the second scene the action is halted for three minutes by the watch in order to afford a favored actor an opportunity to take the center of the stage and deliver a set speech in praise of the physician's calling, which has no bearing on the action of the plot; and in the fourth scene another performer is handed a similar opportunity to discourse at length on the nobility of the actor's art. These speeches presuppose applause, and thereby insist upon the presence of an audience; but life itself, as we have grown to recognize, rolls on without awareness of an audience, and continually cuts its Gordian knots without any seeking for applause.

"Rosedale" is written in a language that now seems to us a curiosity. In his endeavor to be "literary," the author transgressed the proper aim of the literary art. Rightly conceived, the purpose of the art of letters is to record, either by imitation of the actual or by suggestion of the ideal, the reality of living speech. But the characters of Lester Wallack's play seem always to say something different from what real people would have said in such a situation. "Absent thee from felicity awhile," may be accepted; and so also may be the phrase, "Don't kill yourself—not you"; but what shall be said of such a sentence as, "I pray thee to forbear the act of suicide for yet a little while"? It is in this vein that Lester Wallack writes—and that every considerable playwright wrote in "the good old days" that are lamented so touchingly by Mr. William Winter in those eloquent articles in which he deplores the degeneration of the drama in the hands of such authors as Ibsen, Pinero, Jones, and Brieux.

"DIVORÇONS"

FROM the historical point of view, a lesson of a very different sort is taught by the recent revival of *"Divorçons,"* which was also made by Mr. Brady. This comedy, by Victorien Sardou and Émile de Najac, is older than Mr. Carton's "Liberty Hall," and only a little younger than Lester Wallack's "Rosedale"; but, in the theatre of the present year, it still seems young and very much alive. This impression affords evidence of the significant historic fact, that, until very recently, the French drama stood an entire generation in advance of the drama in the English language.

The characters of this amiably cynical comedy seem still so representative of life that it is unnecessary to make any effort of imagination in order to appreciate the manner in which they must have appealed to the public that witnessed the initial presentation of the play. A husband whose wife has been flirting with another man cures her of her false infatuation by allowing her complete liberty to divorce him and to marry her lover; but, when the tables are turned, she finds her lover less desirable as a husband, and her husband more desirable as a lover, than she had formerly supposed. This formula is still applicable, and will always be applicable, to the general experience of life. The play has not grown old, because, when it was written, it told the truth of life. The characters are still recognizable from the personal experience of any educated citizen of the world, and the dialogue is deftly composed to represent the reality of human speech.

Allowing for the exaggeration of humorous effects that is naturally permissible in comedy, it is impossible not to realize that *"Divorçons"* exhibits a criticism of life that is perennially true. Such a work does not need, in the customary phrase, to be "revived"; it remains alive, through every interim, no matter how long, in which it does not happen to be acted.

"NOS INTIMES"

APROPOS of Victorien Sardou, whose works have lately fallen a little into disrepute because he has as yet been dead for less than a decade, it should be noted that his early comedy entitled *"Nos Intimes"* has recently been revived in New York by *Le Cercle Dramatique de l'Alliance Française*. This society gives several performances every season, in the French language, in the Aerial Theatre, on the roof of the New Amsterdam Theatre; and these performances are generously patronized by the section of New York society that is educated to appreciate the art of our sister republic overseas.

"Nos Intimes" was acted on April 4th, 5th, and 6th by an admirable company of French artists, headed by Madame Pilar-Moein. From the histrionic standpoint, the performance was better than those which are usually displayed in the theatres of Broadway. Especially in the element of elocution, these French artists showed themselves far superior to our ordinary companies of actors.

But, to a student of the drama, Sardou's comedy seemed even more interesting than the admirable efforts of its interpreters. This play was first produced in 1861—two years before "Rosedale"—but its attitude toward life did not appear at all antiquated. In several passages of the dialogue, the Darwinian theory of the origin of the species is employed as the basis of amiable jesting; but, except for the anachronism and the logical employment of foregone conventions of the stage, the piece appeared as if it might have been written yesterday. Its essential satire of the vanity of light acquaintanceship is perennially true. Truly, in the English-speaking world, the art of the drama in the nineteenth century lagged many years behind the progress of the art in France.

"THE LADY FROM OKLAHOMA"

IT is not the fault of the author, Miss Elizabeth Jordan, that "The Lady from Oklahoma" should seem a little like a "revival." The leading motives of this play have already been set before the public of New York in "The Governor's Lady" and "Years of Discretion." Miss Jordan's play was actually produced in the theatre before either of these other works, but, owing to the force of circumstance, it did not arrive at the metropolis until after its theme had been discussed in Mr. Belasco's two productions.

"The Lady from Oklahoma" is an incoherent work. Instead of clinging to a predetermined plot, the author has allowed herself to be wooed hither and thither by the momentary exigencies of her action. She displays that tendency—which is common with inexperienced playwrights—to allow herself to say all she knows upon a given minor point,

(*Continued on page* 126)

In that lovely Irish sentiment, "Peg O' My Heart," Christene Norman charmingly carries her part

Tecla Gems

Tecla pearls, emeralds, sapphires, and rubies possess the essential qualities of the natural gems. Mounted only with genuine diamonds in platinum and gold settings, individual in character and of exquisite design.

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SIMPLE, SMARTLY CUT PATTERNS FOR THE SEASONABLE GOWNS, SUITS, AND WRAPS OF SUMMER MATERIALS

All the patterns illustrated cost 50 cents for jacket, waist or skirt, except Nos. 1984/10, 1789/10, and 2175/10, which are $1 each. Sizes, 34 to 40 inches bust measure, and 22 to 28 inches waist measure

No. 2151/10 No. 2131/10 No. 2121/10

No. 1984/10 No. 1789/10

No. 2206/10

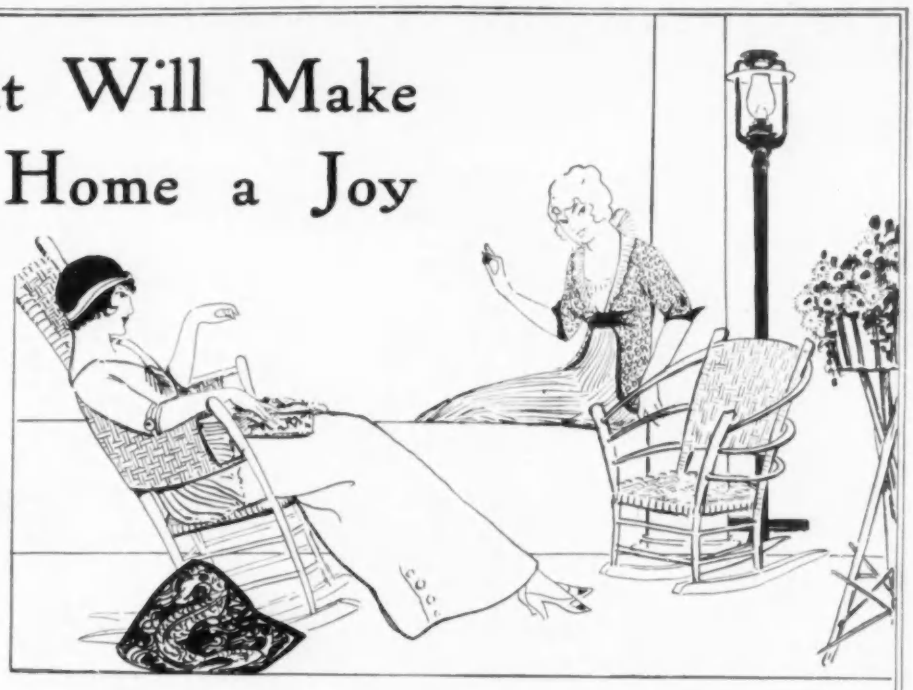
No. 1668/10 No. 2175/10

No. 1829/10 No. 1863/10 No. 2051/10 No. 2024/10 No. 1977/10 No. 1878/10 No. 2032/10

Order patterns from The Vogue Pattern Service, The Vogue Company, 443 Fourth Avenue, corner of 30th Street, New York

Furnishings that Will Make The Summer Home a Joy

Artistic
Practical
Unique



Furnishings
Specialized by
the Gimbel Store

THAT art, genius and mechanical skill have combined in the making of ideal furnishings for the Bungalow or the summer home that really is a Palace, is evidenced by the collections of furnishings that have been assembled by Gimbels.

¶ If you live in or about New York, your visit is solicited. If you live at a distance, we invite you to address our Bureau of Interior Decorations, whose experts will co-operate with you for the selection of the furnishings you desire.

¶ Merely as a suggestion, we have illustrated a few furnishings which may appeal to you:

¶ Starting with the Post Lamp that will be an everlasting joy if your summer habitation is where electricity is unknown — This oil lamp may stand on the porch, at the gateway, or at the boat landing, and it will burn until midnight or later, as you may time it. $5.75.

¶ Old Hickory Furniture that gives atmosphere to the porch, is represented by an Andrew Jackson rocker at $3.50 and a Rest Rocker at $7.50.

¶ Rattan Furniture in the new two-toned enameled finish—ivory and brown, or green and white—is introduced in a five-piece living-room suite at $100.

¶ The morning coffee is being served from the new Loving Cup Percolator—$15.

¶ As the cushions of this furniture are made in our own workshop, you have the privilege of selecting their covers from our collection of cretonnes, and this gives you the opportunity of having them match your curtains—the latter from our Upholstery Section.

¶ In a word, everything for the summer home, even to oil stoves that have all the possibilities of the gas ranges in town houses (at $5 to $23.50) to Kenyon portable play-houses for the children.

N. B.—English Garden Baskets, completely equipped, at $2.75 to $12.50.

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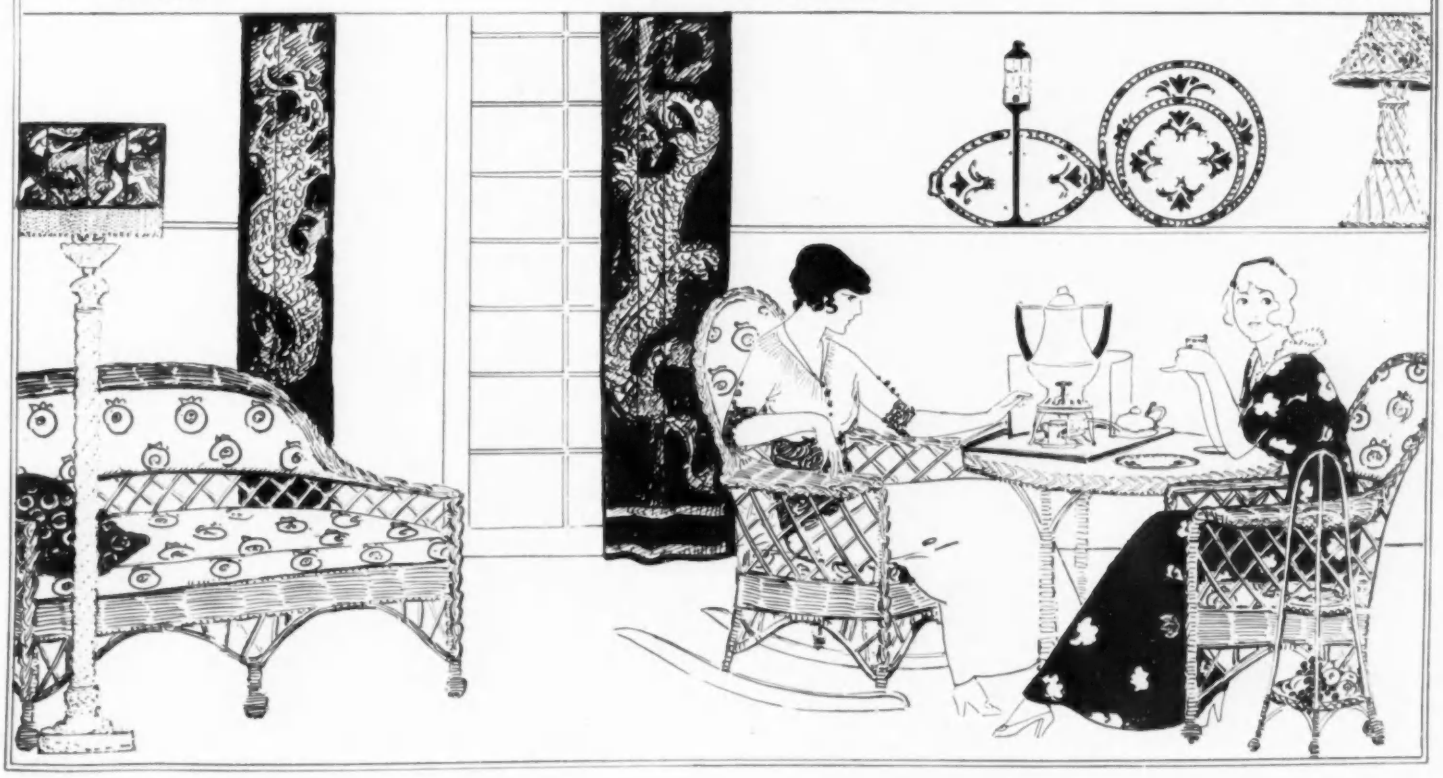
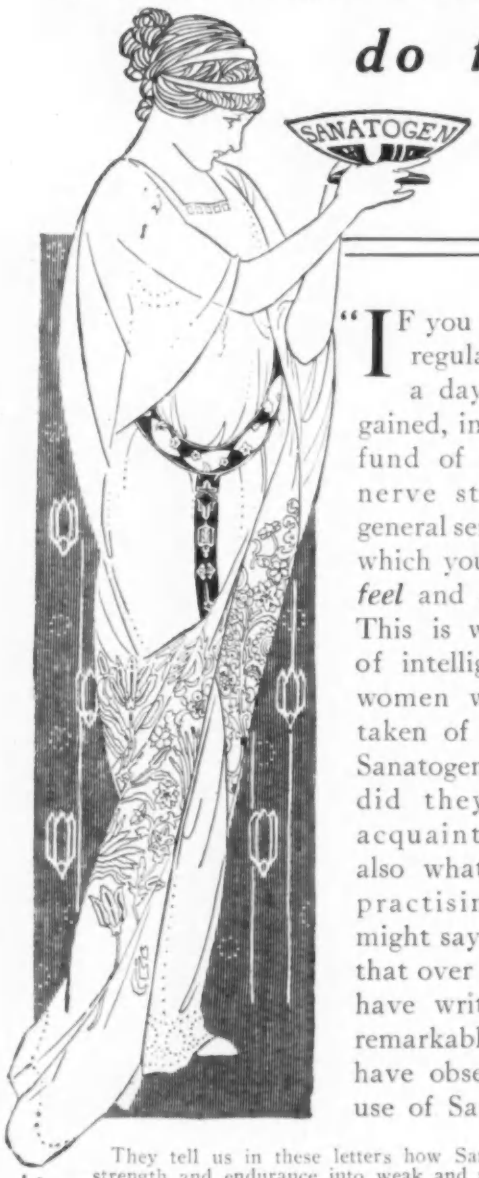


What Sanatogen will do for your Health



"IF you take Sanatogen regularly three times a day you will have gained, in a few weeks, a fund of added health, nerve strength and a general sense of well-being which you cannot fail to *feel* and appreciate."

This is what thousands of intelligent men and women who have partaken of the benefits of Sanatogen would tell you, did they enjoy your acquaintance; this is also what thousands of practising physicians might say, for it is a fact that over 17,000 of them have written us of the remarkable benefits they have observed from the use of Sanatogen.

They tell us in these letters how Sanatogen infuses new strength and endurance into weak and nervous people, how wonderfully it improves digestion, how quickly its concentrated nourishment builds up the blood and gives new tone and strength to the entire system. The overworked business man, mothers (especially nursing mothers), men and women who have made too heavy drafts upon their vitality, will find Sanatogen a splendid source of renewed health and strength. And remember Sanatogen is a *natural*, healthful food and tonic — purest protein and organic phosphorus — free from anything unnatural or harmful, so that little children can take it with nothing but benefit. You can obtain Sanatogen of any good druggist; it comes to you as a fine white powder which you can pleasantly mix with milk, chocolate, etc.

WRITE FOR A FREE COPY OF "NERVE HEALTH REGAINED"

If you wish to learn more about Sanatogen before you use it, write for a free copy of this booklet, beautifully illustrated and comprising facts and information of the greatest interest.

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PROF. THOMAS B. STILLMAN, M. S., Ph. D., the well-known chemical expert, New York, writes:

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the gifted writer, states:

"Nothing that I have taken for years has given me such a sense of vigor as Sanatogen."

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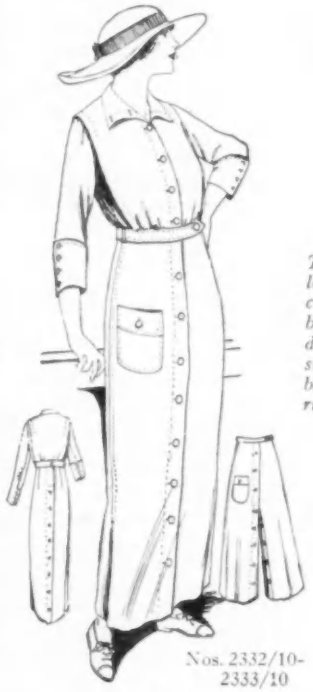
No. 2316/10 No. 1834/10 Nos. 2317/10-2318/10

THE CUT WHICH CONVENTION AND FASHION HAVE DECREED IS TYPIFIED IN VOGUE'S PATTERNS FOR SPORTS CLOTHES



Nos. 2332/10-2333/10

The dress on the left may have the cuffs and collar buttoned up or down, and the skirt buttoned in bloomer effect for riding or walking

No. 1835/10

No. 2123/10

Nos. 2314/10-2315/10

These patterns are priced 50 cents each for coat, waist or skirt, except Nos. 2316/10, 2124/10, and 2123/10, which are $1 each. Sizes, 34 to 40 inches bust measure, and 22 to 28 inches waist measure

No. 2124/10

Wash Dresses for Junior Misses and Girls

206.—Smart one-piece frock of white, wide wale pique; cuffs and collar daintily embroidered and edged with lace. Sizes, 14 to 18 years. Price, $9.75.

207.—One-piece, long-waisted Russian model of fine French linen; collar and cuffs hand embroidered; girdle and tie of black velvet. Colors: white, blue, pink and brown. Sizes: 4 to 10 years. Price, $6.75.

208.—Dress of flowered cotton crepe, daintily tucked, waist, neck and sleeves trimmed with embroidery beading with ribbon drawn through. Colors: white with pink flower, white with blue flower. Sizes: 8 to 14 years. Price, $5.00.

209.—Graduation or afternoon gown of white French voile, handsomely trimmed with lace, finished at waist with girdle of soft silk. Sizes: 14 to 18 years. Price, $15.00.

210.—Peasant dress of fine chambray, collar and cuffs of stripe pique, patent leather belt, silk tie. Colors: blue, brown and green. Sizes: 6 to 14 years. Price, $6.95.

Best & Co.

FIFTH AVENUE **At Thirty-Fifth Street** **NEW YORK**

As typical of the standards maintained in our Clock Department, we illustrate a mantel clock of unusual merit.

It is by Elliott of London, a designer and maker whose leadership is undisputed.

The case of solid mahogany reveals hand carving of great skill. The silvered dial affords artistic contrast. The Westminster Chime is played on gongs, the Whittington Chime on bells, while the hour is struck on a separate gong of deep resonance.

We make a specialty of mahogany hall and mantel clocks. Also of antique and modern French and English Mantel Clocks and English and Dutch Hall Clocks.

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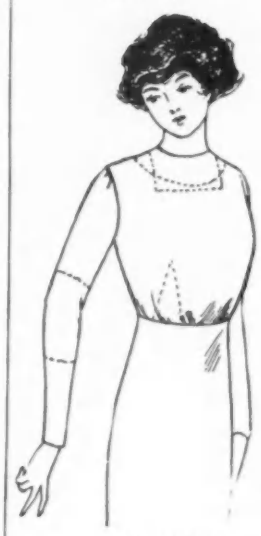
NEW YORK

COLLARLESS BLOUSES WHICH MAY BE MADE OF CRÊPE, VOILE, OR NET

No. 2111/10

No. 1912/10

No. 2132/10



No. 1913/10

No. 1697/10

No. 2167/10

Patterns of these blouses cost 50 cents each. Sizes, 34 to 40 inches bust measure. Order patterns from the Vogue Pattern Service, The Vogue Company, 443 Fourth Avenue, corner of 30th Street, New York

No. 2112/10

No. 2005/10

No. 600.—BLOUSE OF FANCY TOSCA CRÊPE, DAINTILY EMBROIDERED BY HAND. THE SMALL REVERS AFFORD A PIQUANT FINISH. THE SHORT SLEEVES TERMINATE IN TURN-BACK CUFFS. THE BLOUSE IS CLOSED IN FRONT WITH SMALL BUTTONS OF FUTURIST DESIGN.

SPECIAL PRICE, $10.50

No. 601.—BLOUSE OF WHITE CRÊPE DE CHINE, CLOSED IN FRONT WITH CRYSTAL BUTTONS. THE ROBESPIERRE COLLAR, REVERS, CUFFS AND INSET VEST ARE OF WHITE SILK MOIRÉ, EDGED WITH WHITE SILK BRAID.

SPECIAL PRICE, $12.00

No. 602—BLOUSE OF WHITE PLAITED NET, CLOSED IN FRONT. THE CORDAY FICHU IS OF PLAIN NET, EDGED WITH A PLAITED FRILL, SIMILAR FRILLS BEING USED TO FINISH THE LONG SLEEVES. NELLROSE RIBBON IS INTRODUCED UNDERNEATH THE FICHU AND IN THE CUFFS.

SPECIAL PRICE, $13.50

No. 603—DANCING FROCK OF SHADOW LACE, WITH CHIFFON DRAPERY IN NILE GREEN, PINK, PALE BLUE OR WHITE. GIRDLE OF SATIN RIBBON MATCHING CHIFFON, FINISHED WITH ORNAMENT OF ROSEBUDS AND FORGET-ME-NOTS.

SPECIAL PRICE, $38.00

No. 604—DANCING FROCK OF SHADOW LACE, COMBINED WITH CHIFFON, IN PINK, PALE BLUE, MAIZE OR WHITE. GARLANDS AND ORNAMENTS OF SMALL RIBBON FLOWERS ARE USED TO TRIM WAIST AND SKIRT.

SPECIAL PRICE, $28.00

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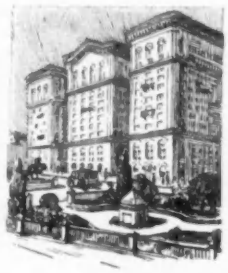

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The MONTANA
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Rentals, $6,000 to $2,300
Special Apartments at $10,000 and $11,000

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Period Furniture

WHEN you consider furnishing in Louis XV, Louis XVI, Sheraton, Heppelwhite, Chippendale, or this newly revived Adam Bros. Style or any of the classic periods let us fully acquaint you with Retting Period Furniture which is of a still higher quality than simply "Grand Rapids Furniture."

Period furniture is like great music in that it can be rendered with varying faithfulness or excellence.

RETTING PERIOD FURNITURE is a very high attainment. It is ***beautiful*** and as perfect as human hands have produced.

It is sold by the very finest furniture stores in America.

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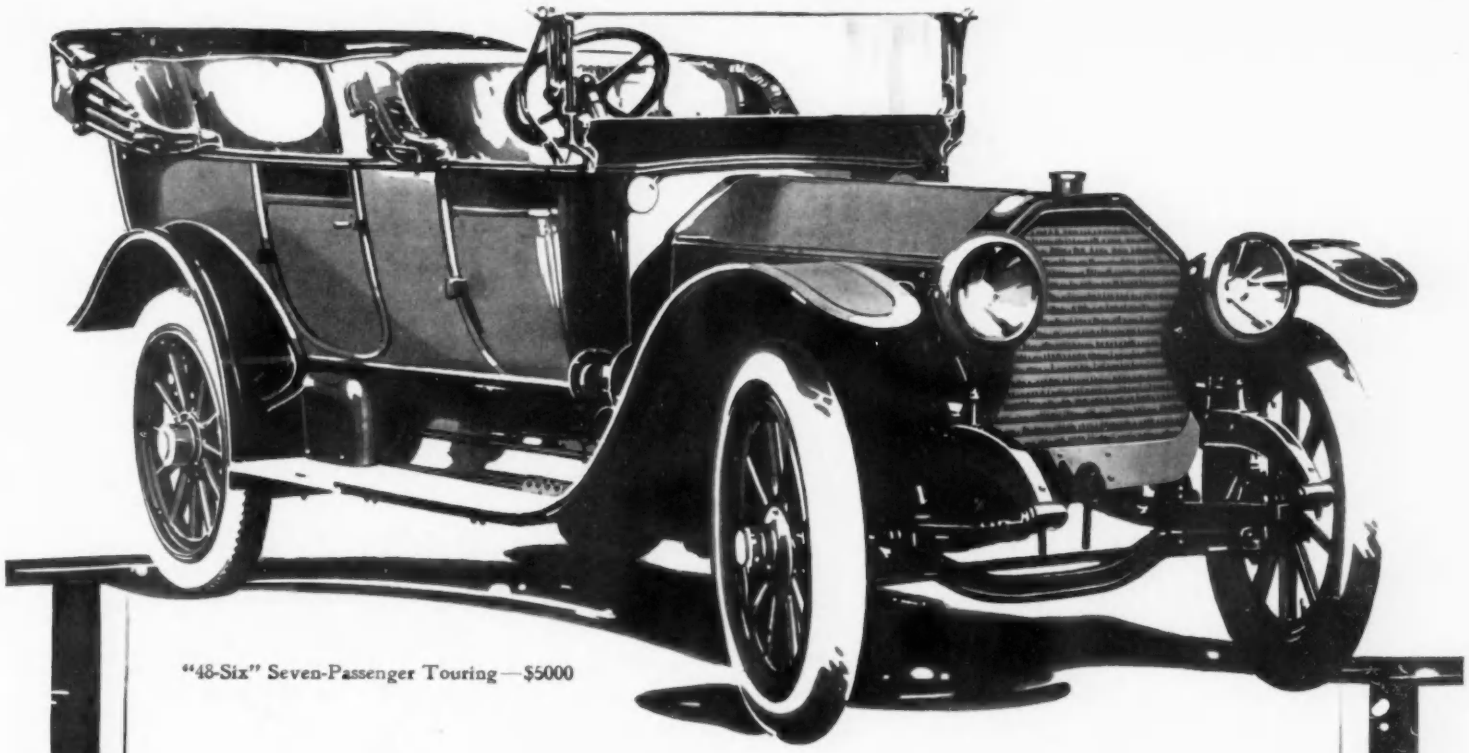
RETTING FURNITURE COMPANY
900 Godfrey Avenue **Grand Rapids, Michigan**

Patterns from which graduation frocks of crêpe, net, or batiste may be fashioned

VOGUE'S JUNIOR PATTERNS SHOWING MODELS SUITABLE FOR GRADUATION OR PARTY, TOWN OR COUNTRY

The patterns illustrated cost 50 cents for waist, jacket, or skirt, except Nos. 1922/10 and 1921/10, which are $1 each. Sizes, 14, 16, and 18 years



"48-Six" Seven-Passenger Touring—$5000

THE BEAUTY OF THE PEERLESS

THE beauty of the Peerless has no prototype. It is too subtle for imitation. It is a harmony of long, straight lines and beautiful areas, a deft composition in wood and steel and brass that makes the beholder feel that these hard elements must have been plastic when the modelling was done.

Through this beauty is seen the majesty of the perfect machine—not the obtrusion of mechanical details—but the latent power, the fitness of parts, the flexibility like that of a living animal, all wrought into refractory materials and controlled by the light pressure of a finger.

PEERLESS NEW MODELS

Three Six-Cylinder Chassis: "38-Six," "48-Six," "60-Six," each a car of matured details. Electric Starting and Dynamo Lighting. Long stroke motors, silent, vibrationless and flexible in control at low speeds; irreversible steering gear; heat treated parts; choice of seven distinctive body types. Prices $4300 to $7200.

The Peerless Motor Car Co., Cleveland

Makers also of Peerless Trucks

Peerless
ALL THAT THE NAME IMPLIES

American Fashions
For the well-dressed
American Woman

A Superb Showing of Tailored Frocks

Paris Models and our own Creations

Smartness
Exclusiveness
Originality

Styles conspicuous for their distinctiveness and varied effects. All the smart fabrics are shown, some confined exclusively to this house. Every garment is fitted personally by Mr. Stein.

Matelassé coat with finest needle cord skirt to match—one of our own creations. An advantage of this suit is that the coat may also be worn separately.

STEIN AND BLAINE
Ladies' Tailors
8-10 West 36th Street
Near Fifth Avenue New York

No. 1892/10
2, 4, and 6 years

No. 2069/10
6 to 12 years

No. 2073/10
2 to 6 years

Patterns for practical linen play frocks

No. 2076/10
4 to 10 years

No. 2003/10
4 to 8 years

No. 2140/10
10 to 14 years

Party frocks which may be fashioned of batiste and lace with Vogue patterns

VOGUE'S CHILDREN'S PATTERNS HAVE THE DISTINCTION OF SIMPLICITY IN BOTH CUT AND DESIGN

Patterns for the designs illustrated cost 50 cents each. Order from The Vogue Pattern Service, The Vogue Company, 443 Fourth Avenue, corner of 30th Street, New York

No. 1888/10
6 to 10 years

No. 1887/10
6 to 12 years

J & J SLATER

Spring Models

Number One

Number Three

—just as your shoe is well-made or ill-made, well-chosen or ill-chosen, so will the effect of your gown be added to or marred. The J. & J. Slater models are distinguished by perfection in the three essentials of a good shoe—quality, style and comfort.

Number Two

Number Four

Cut number one illustrates white sailor tie, with a patent leather heel, and bound with a strip of patent leather, which forms a narrow black collar, and trimmed with a highly polished black buckle. *Cut number two* illustrates a black Russia blucher oxford for men, made on a distinctively new model, which tapers in low lines toward the toe—broad shank, low heel, stitched tip. *Cut number three* illustrates a patent leather sailor tie with an inlay of fancy cloth—this is something entirely new, and is a style which we make to order. *Cut number four* illustrates men's white buckskin oxford for golf or tennis. This oxford has the special Slater Sponge Rubber sole—durable and elastic.

Illustrated price list "A Package of Shoes" with book of instructions and measurement blank mailed on request

Broadway at 25th Street, New York

J.H.C. LADIES' TAILOR

Comstock

286 FIFTH AVENUE NEW YORK
(at Thirtieth St.)
Tel. Mad. Sq. 158

Ladies' Tailored Suits
Remodeled

—transforming last season's suit to one in perfect accord with the latest vogue of 1913, a slight change at an equally slight expense often accomplishing wonders.

Even tho' the suit is a model of *several* seasons ago, our ability to make it an up-to-date creation is just as marked—our 20 years' experience proving your guarantee.

Cleansing and Dyeing

Our cleansing is the best; however, the cleansing process is of minor importance compared to the finishing and pressing in which we excel. All garments are made to look like new.

Tailored Suits at $65.00

GOTHAM
Gold Stripe
GARTER-PROOF
SILK HOSIERY

No "run" that starts above can pass this Gold Stripe.

Places Silk Hosiery on Your Economy List

THE only silk stocking that successfully resists the strain of the garter.

The patented gold stripe makes "runs" and "Jacob's Ladders" impossible. The most durable silk stocking you ever wore.

Guaranteed Garter-Proof—the Gold Stripe makes it so.

Pure silk in three qualities (regular and outsize)

$1, $1.50 and $2

Silk or cotton tops and feet. Black, colors, or dyed to sample in twenty-four hours.

Made by the GOTHAM SILK MFG. CO. and sold in New York exclusively at the

GOTHAM HOSIERY SHOP

27 WEST 34th STREET NEW YORK

Also may be purchased at the best stores in other cities

MODEL No. 79 ***PRICE $3.75***

This charming all-over embroidery model by Gabrielle M. Poix, Designer and Maker of the

A. P. Brassiere Directoire

has found special favor for evening wear. It may be worn with a decollete gown, using the ribbon shoulder straps, or concealing them in the brassiere. Opens in front with French (unrustable) hooks and eyes. Concealed lacing in center back.

Our style booklet shows many other desirable models, suitable for all occasions.

For sale at all Department Stores.

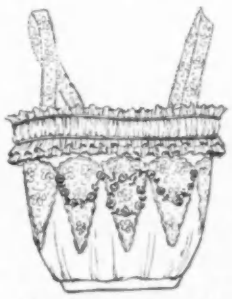
G. M. POIX, Inc.,
52 Columbia Heights, Brooklyn.
New York Office, 200 Fifth Ave.

AUXILIARIES OF SUMMER DRESS

(*Continued from page* 47)

Satin of a deep ivory tone is embroidered, buttoned and collared in wood brown

The third blouse, on page 47, is from Premet. The white chiffon has tucked surplice fronts, finished with a double, plaited ruffle. An underwaist of the chiffon, from which drop long chiffon sleeves, has double, plaited ruffles of the chiffon at the wrists, divided by bands of magenta floss embroidery. Embroidered motifs in this color appear above the elbow, finished with tiny, magenta tassels. Five of the tasseled motifs span the back of the bodice, and more of the embroidery appears on the blouse underneath the arms.



The sheerness of present blouses needs such exquisite underwaists as this

All-white and all-black net blouses are exceptionally smart this season. They are finely tucked back and front, and are set into plain, narrow yokes that cross the shoulders and take in all of the fulness. These yokes are scarcely more than shoulder straps, and are designed to produce a flat line from the collar to the arm-tops. Lace and embroidery and fancy buttons are conspicuously lacking on these net blouses. They would seem to be simply veilings for elaborate *dessous* of lace and ribbon.

THE NEED OF UNDERWAISTS

Underwaists are so prominently to the fore that they have almost come to be regarded as important as outside garments. They show so distinctly through their chiffon and net blouse veilings that they must now be seriously reckoned with, and it is practically impossible to manage without an assortment of them. Exceedingly pretty ones are developed in thin silk or chiffon, but the most satisfactory sort are like the model sketched on this page. The bust ruche of net is finished at the top edge with a single, narrow fluting, and at the lower edge with a double fluting; the lower one is slightly the deeper. The ruche veils a broad bust band of pink ribbon, which shows through and rosily tints the net. About an inch below the lowest fluting start long Van Dyck points of Valenciennes lace, on which are applied garlands of pale blue, pink, yellow, and lavender chiffon roses, each one nestling in a cluster of delicate green ribbon leaves, and each one stemmed with gold thread. The fronts and backs are gathered into a narrow band at the waist, and the tops are joined by picot-edged net shoulder straps.

A practical, crêpe de Chine blouse to wear under a tailored jacket

BLOUSES OF CRÊPE DE CHINE

The blouses of crêpe de Chine are especially attractive. Among them all of the vivid shades of red, blue, green, violet, and yellow—anything, in fact, that savors of the New Arts—are to be found, but the most charming models are in white, with color touches introduced *via* embroideries, pipings, or buttons.

A really practical blouse, just the thing to wear in the morning under a tailored jacket, is the model of white crêpe de Chine sketched at the bottom of this page. It was designed by Élise Poret, maker of lovely lingerie. The collar shapes a point in back and two in front; under these a black surah ribbon slips to tie in a knot with two ends, one of which is caught under a

(*Continued on page* 78)

American Woolen Company

Women's Wear Fabrics

Here are six superb cloths, embracing every desirable weave and shade for tailored wear.

Choose any one of them and you have a fabric that tailors splendidly, that is "smart" and fashionable, and adapts perfectly to the season's styles. Each is a *style* fabric in every sense of the word.

Of equal importance is the wearing quality that is assured by the American Woolen Company name.

American Woolen Company Fabrics may be had at custom tailors, by the yard from dry goods and department stores, and in high-grade ready-to-wear suits, coats and gowns.

American Woolen Company

Wm. M. Wood, President

Selling Agency: **American Woolen Company of New York**
American Woolen Bldg., 18th to 19th St., on 4th Ave., New York

Ask for American Woolen Fabrics
The Right Width and All Wool

VAN RAALTE MAKE
Veils

"Vanity" Veil

Each Vanity Veil packed in Individual Envelope

The Vanity Veil is strictly an American creation—exclusively Van Raalte Make, yet so highly is it regarded by Paris that French veil makers are copying it right and left.

The only genuine "Vanity Veil" bears the little white ticket shown below — other so-called "Vanities" are imitations.

Being extremely soft and dainty, the Vanity Veil feels good to the face, yet is quite strong and wears well.

Made in a widely diverse range of colors and dots—ivory-white with black dottings being the shade most favored by fashion.

Look for this ticket on every genuine Vanity Veil:

VAN RAALTE MAKE

Various prices at your retailer's.

"Beaumou" Veil

PRONOUNCED BO-MO SIGNIFIES Beautiful and Soft

The unusual qualities of the "Beaumou Veil" have given it a vogue seldom, if ever before, attained by any veiling.

The "Beaumou" can be worn over any style of hat. Pull it, stretch it—it will not break or tear, but springs back into its original shape instantly because of its great elasticity.

Made in the widest range of patterns, colors (strictly pure dye) and prices. In the popular shade of ivory-white the "Beaumou" is extremely effective.

Repeated washing only seems to improve its beauty—in fact, it will outwear several veils of any other make.

This beautiful veil, while light and soft, offers ample protection to the complexion in all weathers and is always comfortable.

For your protection, every "Beaumou Veil" bears this little white ticket. Look for it.

VAN RAALTE MAKE At your retailer's.

If you cannot obtain Van Raalte Make Veils readily at Dry Goods or Specialty Stores, communicate directly with us.

E. & Z. VAN RAALTE, 98 and 100 Fifth Avenue, New York

VAN RAALTE MAKE Veils

AUXILIARIES OF SUMMER DRESS

(*Continued from page 76*)

Blouses of lace and chiffon frequently reveal a broad band of delicately colored ribbon

pointed tab. Tabs and turnback cuffs are all fastened with white or colored buttons. This same simple style of waist, made in white net and trimmed with large, white crochet buttons, is also attractive. The tie may be in a color, and changed to suit the whim of the wearer.

LIKE TIME-COLORED SATIN

Some of the daintiest and most expensive blouses are in satin of so deep an ivory tone that they look positively antique—as though the fabric had been slowly coloring for a century in a forgotten cedar chest. One of these dark cream blouses, designed by Poret, is shown at the top of page 76. It very cleverly continues its brownish tone in the wood shade of the scallop pipings. These scallops, centered with brown crystal buttons, start from the shoulders at back and front to meet under the low-placed armholes of the sleeves, which are twice tucked on the inside seams at the elbow, and finished with button-centered scallops. The wee vest, a rather severe little affair in self material, closes with four crystal buttons, and turns at the top into sharp points that overlap a collar of wood-brown linen. This collar is rounded across the back, which, save for the vest, is precisely like the front of the blouse.

"Crêpe de coton" is here piped with éponge, and lavishly embroidered in colors

IN COTTON CRÊPE

The possibilities of *crêpe de coton* are cleverly shown in a white blouse at the bottom of this page. In front, the upper half of the bodice is slightly gathered at the bust under the lower half, the top edge of which forms four sharp points piped with white éponge and embroidered in heavy floss. Alternating lines of pink and white floss, with a row of peacock-blue dots down the middle, simulate a plastron, which is flanked by a row of crochet buttons. This blouse closes in the back, which is trimmed with a less elaborate variation of the front embroidery. The collar is of the crêpe embroidered and piped with éponge, and it fastens under a white faille ribbon tie with a picot edge. Line-and-dot embroidery epaulets top the cut-in-one sleeves, and the conventional design in heavy floss ornaments them above the elbows as well as at the wrists, which are further trimmed with two crochet buttons.

THE VEILED RIBBON BAND

At the top of the page is shown a lovely blouse of fine, white, tucked net and lace bands, veiling a wide, Callot-blue ribbon which ties in a flat bow over the bust. The high, wired collar, the cuffs, and the buttons are of lace.

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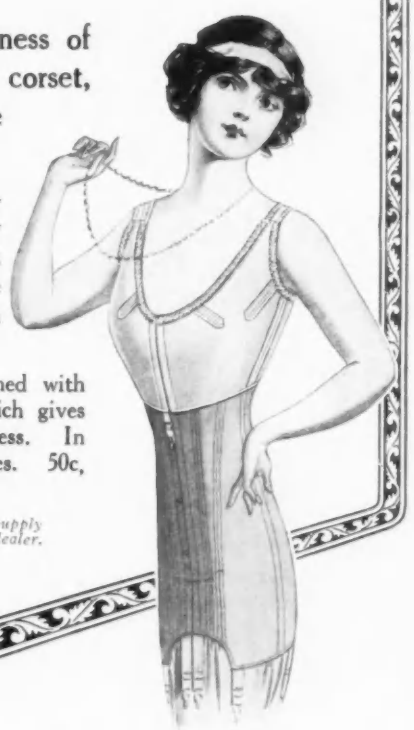

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On Her DRESSING-TABLE

NOVEL sponges or washcloths are the latest innovation in toilet articles. They come put up in little boxes by the dozen, and sell for 35 cents a box. Each sponge is pressed into a small disk about the size of an ordinary pill-box and neatly enclosed in thin, oil paper, so that it may be carried separately when automobiling or whenever need for it is likely to arise. Just before using, the outer wrapping of the sponge must be removed and the compressed tablet soaked in water. It will expand into a soft, fluffy, pure white square, larger than the hand. The sponges come either scented or unscented, as desired. When dry they may be used as a substitute for a powder puff, as the material is very soft and delicate in texture.

WHAT POWDERS TO USE

The question, "What powder do you use?" is so frequently asked by women interested in toilet accessories that it is in order to call attention to two excellent French preparations. It is important in such matters to buy only the best, for a powder containing lead or bismuth may work all manner of harm to a delicate complexion. The two powders which are recommended are compounded by a well-known French toilet specialist whose preparations are accepted all over the world. It is guaranteed that neither of these powders contains harmful ingredients, and each is exquisitely fine. They are made with the greatest of care, and give a beautiful, velvety finish and transparency to the complexion. Prices, $4.50 and $2.50, respectively.

Talcum powder is always in demand, whether the thermometer is losing its head in upward flights or descending to the frozen depths. It is the natural accompaniment of the bath, soothing the skin, and imparting a clean, fragrant scent. The latest manner of putting it up is exceedingly attractive, besides being economical. The talcum is put up in a porous blue or pink cheesecloth bag, which in turn is encased in a crocheted cover drawn together with satin ribbons. This pretty little puff has simply to be patted on the skin, and the talcum comes out in just the right quantity. The powder is of the finest quality, and is delicately scented. Price, 25 cents, and refills, 10 cents each.

GODLY CLEANLINESS

Those who live in great, dusty cities like New York often realize how difficult it is to keep the face really clean. Almost with one accord the face specialists agree that soap and water alone are poor facial cleansers, and that to some very delicate skins they are even injurious. As a result, many varying kinds of creams and liquids are recommended for the purpose. Among really effectual cleansers there is one from abroad which comes in the form of a most refreshing liquid. A liquid reaches all the pores of the skin, and this one is thoroughly reliable as to ingredients. There is no perfume of any kind about it, and it is in every detail exactly what it is called—a cleansing liquid. Few cleansing creams are as effectual as this, for the amount of dust and grime a liquid removes from the skin is truly astonishing. Price, $3.

FOR THE BATH

Baths with their thousand and one accessories are the very foundation of beauty, and the enormous variety of bath crystals, bath bags, and powders testify to the delight women find in a softening, perfuming mixture which makes the daily tub luxurious. At one of the small specialty shops some wonderful bath bags are being sold at $12 a dozen. Smaller ones for the "face dip" are priced at $6 a dozen. At the same shop a marvelous night cream is kept, which gives a youthful tone to the skin and builds up drooping muscles. Price, $2.50 a jar.

Huge, English bath bowls filled with fragrant soap are to be immersed in the tub, and the soft, foaming substance applied to the body with a fiber brush which gives all the exhilaration of the harsher flesh brushes and does not cause any redness or irritation. The larger bowls sell for $2.25 each, and are scented with verbena.

SHAMPOOS AND MASSAGE

With puffs and curls and braids cast aside, it is all important that the well-groomed woman should possess a luxuriant growth of natural hair. The method of dressing the hair for some years past has been very detrimental to its preservation, and good tonics are more than ever in demand. An excellent one put up for private use has achieved wonderful results in many cases, and can be bought for $1 a bottle. For really serious cases of falling of the hair, regular professional care and electrical massage is advisable. The electrical massage stimulates a good circulation, which is a great aid in keeping healthy the hair as well as other parts of the body. With a trained manipulator to apply a good tonic or ointment, satisfactory results are sure to ensue. A really excellent scalp specialist who changes the treatment as it is required, and carefully watches results, is invaluable in accomplishing a swift improvement. All kinds of effective remedies for extreme cases are known to such specialists. They have shampoos with preparations of green soap to kill microbes where the hair is persistently falling, crude oil for occasional applications, and cantharides for use alternately with milder remedies. Such a specialist, who also understands facial massage, will give treatments at any residence for $7 a half-dozen. The price for facial massage is the same as that for the hair treatment.

THE PERFECT COIFFURE

Individualism rules nowadays in almost every particular of the toilet, and in none more than in the cleansing of the hair. A well-known hair-dresser gives shampoos to suit every individual peculiarity of development. Shampoos for oily scalps, for dry scalps, and for extremely heavy hair are given with great success. Any one of these shampoos costs $1 a treatment.

To give the hair the smooth, glossy appearance so necessary in arranging the coiffure of to-day, brilliantine is an invaluable aid. It restrains all wilful locks in a delightfully persuasive manner. An excellent make of brilliantine, which renders the hair soft and pretty, is delicately perfumed with violet, and sells for 89 cents.

Given these aids to achieving a becoming coiffure, it is necessary to have the wherewithal to view it from all sides. Therefore, the smart dressing-table of the day has three large mirrors, the middle one stationary, and those on either side swinging on double hinges, which make it possible to move them at any angle.